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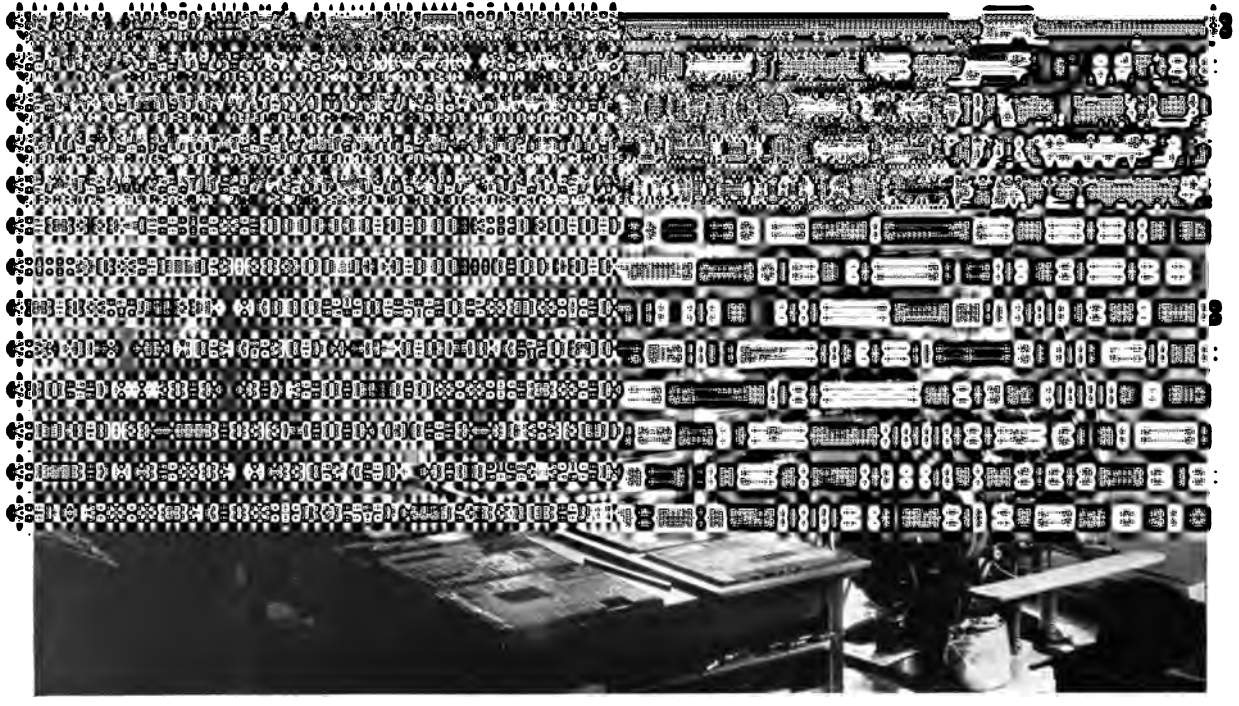


WHERE MANY START—COMPOSING ROOM OF A COUNTRY NEWSPAPER OFFICE

LIPPINCOTT'S TRAINING SERIES

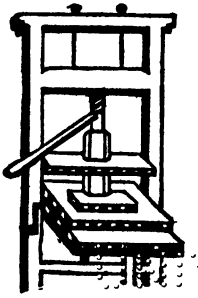
TRAINING FOR THE NEWSPAPER TRADE

BY

DON C. SEITZ

BUSINESS MANAGER OF "NEW YORK WORLD"

"Once a journalist, always and forever a journalist."
—RUDYARD KIPLING



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UNIV. OF CALIFORNIA

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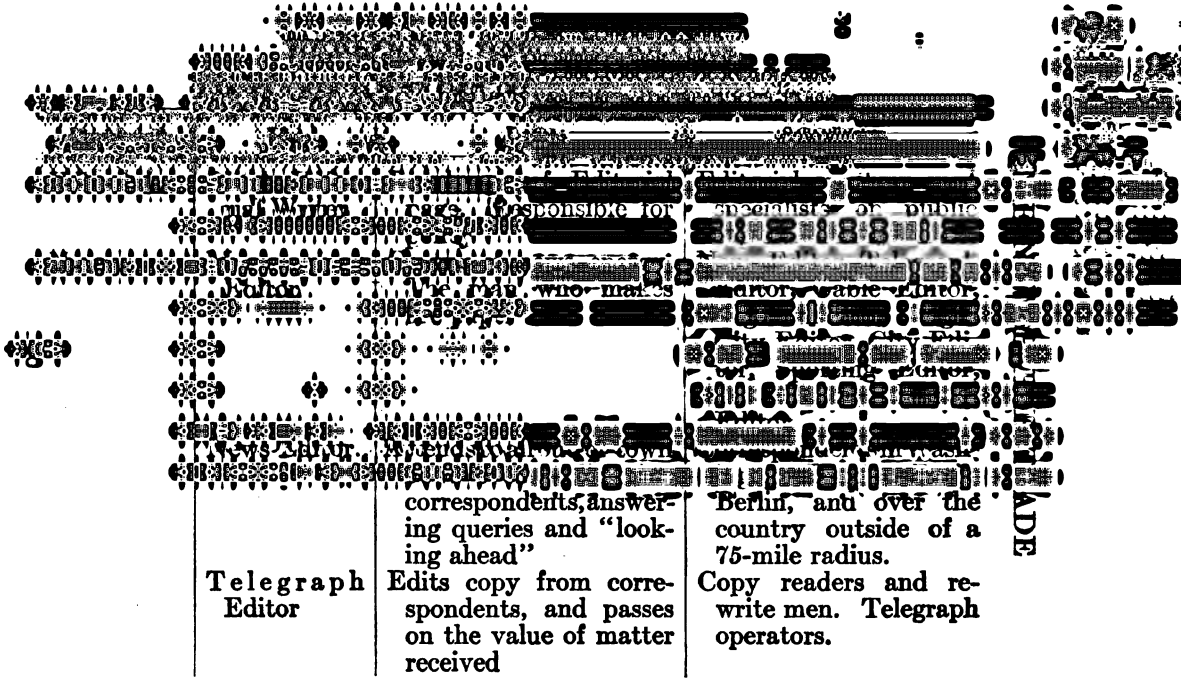
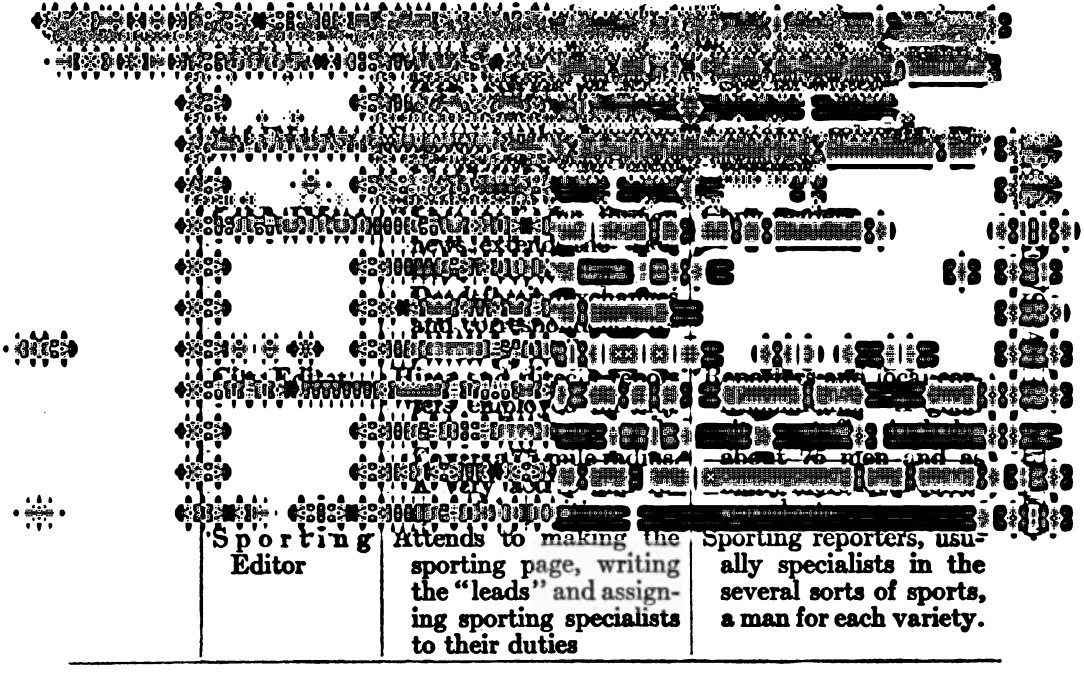
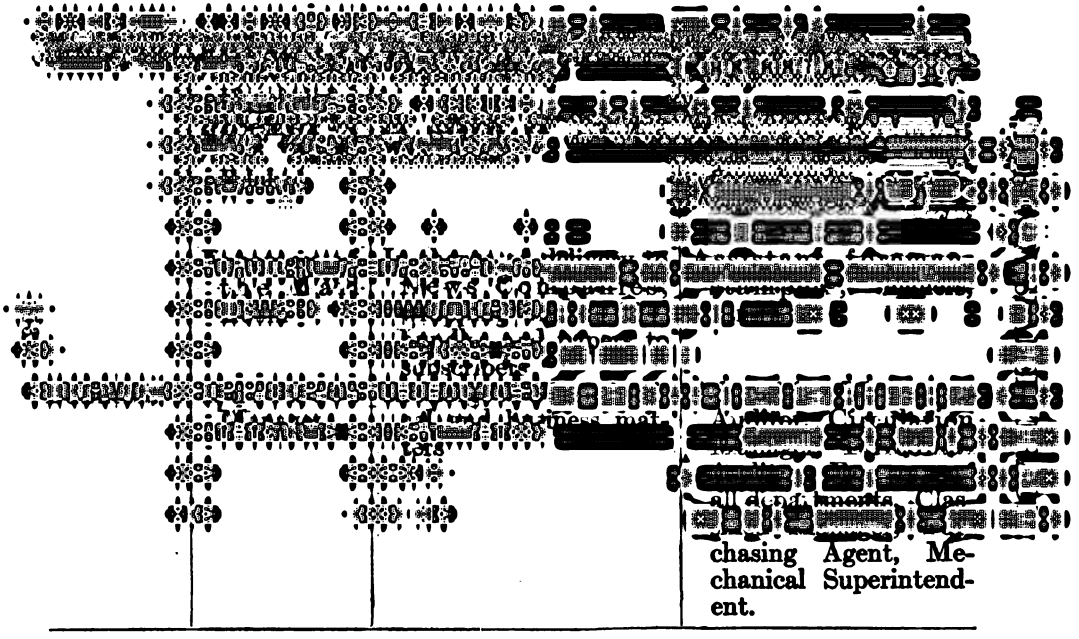


	correspondents, answering queries and "looking ahead"	Berlin, and over the country outside of a 75-mile radius.
Telegraph Editor	Edits copy from correspondents, and passes on the value of matter received	Copy readers and rewrite men. Telegraph operators.


Sporting Editor
Attends to making the sporting page, writing the "leads" and assigning sporting specialists to their duties
Sporting reporters, usually specialists in the several sorts of sports, a man for each variety.

NEWSPAPER ADMINISTRATION—*Continued*

Departments	Title	Duties	Subordinates
News.....	Night City Editor	Receives the copy from Reporters assigned by the City Editor, "covers" late news. In charge of the "city" after 6 P.M.	Copy readers who work on the Night City desk and reporters detailed for the night watch.
	Night Editor.	In charge of the make-up of the paper, responsible for putting type into the "forms" and getting to press	Assistant Night Editor, make-up men.
	Biographical..	In charge of clipping and filing bureau and library	Paper readers, clippers, filers, librarian.
Mechanical	Foreman of the Composing Room	In charge of composition of news and advertising matter	Assistant foreman, compositors, proofreaders, linotype machinists.
	Foreman of the Stereotype Room	In charge of making matrices and casting plates	Assistant foreman, moulders, matrix makers, plate casters, "backing up" men.


chasing Agent, Me-
chanical Superintend-
ent.

NEWSPAPER ADMINISTRATION—*Continued*

Departments	Title	Duties	Subordinates
Business...	Advertising Manager	In charge of soliciting business, making contracts	Solicitors, checkers, special agents.
	Auditor.....	In charge of books and responsible for financial statements, and collection of accounts and payment of same	Editorial auditor, chief bookkeeper, bookkeepers, collectors.
	Editorial Auditor	Checks bills of reporters and correspondents, measures "space" and audits all editorial expenses and salaries	Space measurers, checkers.
	Circulation Manager	Supervises the mail and delivery departments, keeps track of newsdealers' accounts, employs canvassers and directs subscription soliciting and circulation promoting	Mail and delivery foremen, roadmen, subscription clerks, city inspectors, canvassers.

TRAINING FOR THE NEWSPAPER TRADE

TRAINING AND OPPORTUNITY

WHAT does a newspaper career hold out to young men in the way of interest and advantage? This can be answered generally: It offers an education greater than any college or university can afford; it puts them in close touch with the great affairs of the universe; it makes them broadminded and rouses an intellectual activity not inspired in any other profession or trade.

The newspaper is the mirror of modern life in which all phases of thought and activity are reflected. To become competent in the employ of a newspaper means that a man must educate himself in advance of the rest of the world, in order that he may elucidate and exploit the happenings of the day intelligently. Unlike education as it is pro-

vided in schools and colleges, this learning is picked up automatically under pressure. If the youth is fitted to become a newspaper worker he absorbs ideas and intelligence with his day's work; he becomes thoroughly grounded in the widest possible range of knowledge, until his mind shows radio-activity.

Primarily, the newspaper office is not a place where a good living is to be had by the mere performance of a day's work. Many other lines of exertion are easier to master and much more certain in their steady financial productivity.

To enjoy life truly one must find something more than money in his task. When old Omar wondered if the winesellers could buy with the proceeds of their vintages anything one-half so precious as the stuff they sell, he expressed a deep idea. The item called a newspaper, book or magazine, pro-

duced by eager brains and willing hands, is much more precious to mankind than any money its sale brings to the producer!

This thought must be in the mind of every one who adopts the art of letters—the Art Preservative—for a livelihood. To grasp what the ordinary mind does not, and to relate it so that the ordinary mind will perceive and understand, is a great achievement. Many people go through life with limited observation. It is the privilege, therefore of the newspaper worker to see for the unseeing and to become a public observer for the benefit of those who cannot observe.

The trade is a refreshing and engaging occupation. It appeals to the young and vigorous intellect. It affords a deep involvement in public affairs, for patriotic and public endeavors, most agreeable to the independent American mind. Through long years of unpopularity in a social sense the profes-

sion has reached a rank high in general esteem. The old attitude of scorn for the newspaper passed away with the Jefferson Bricks and the penny-a-liner, expelled by the public acceptance of the newspaper's value to the community and a realization of the great place it fills in the common welfare.

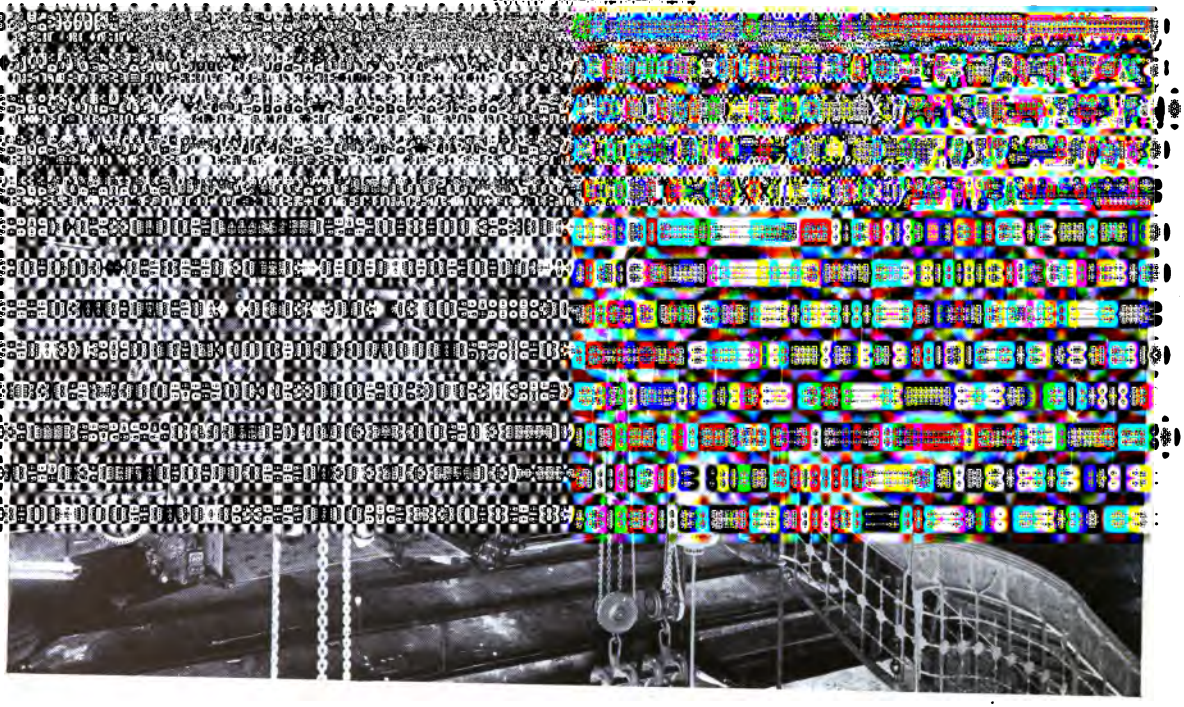
The American rarely picks out his course systematically in life. He tries many things at great waste of time and effort before he "lands." It is reckoned that only five out of one hundred succeed at the thing undertaken in the first instance. This is the natural result of dwelling in a land of opportunity, where changing chances fascinate and lead away from early purposes. The great test under way in Germany before the nation turned to war, to assist natural selection at an early stage and thus curtail waste, seemed logical and promised effectiveness—but how far even the wisest Herr Professor could not

say. In a Democratic country it does not seem possible to do more than hold open many doors with free and easy entrances for all.

The printing office is a very inviting place; the selling of newspapers a readily undertaken occupation. The printers are talented, adventurous souls, who stand close to the editors in sense and intelligence. They form agreeable acquaintances for the boy with an eager mind. From selling papers to making them is a common and early step; from printing to owning is another. Everybody in America ought to master a trade. The boy who has a mind for journalism should learn to finger type or feed a press if he really wishes to reach the top. That it is done without these accomplishments cannot be gainsaid, but the journey up is much more pleasant to him who knows type, ink and presses!

Naturally with the closeness of the relationship most editors and publishers are drawn from the lower grades of the trade. More than one successful sheet was evolved as a side issue of the printing office. The very prosperous Brooklyn *Eagle* was established by Isaac Van Anden to keep the printers busy between jobs and Benjamin Day started the New York *Sun* in 1833 for a similar reason. The Buffalo *News*, a notable publication, started as a Sunday paper, " set up " by two brothers, Edward H. and J. Ambrose Butler, who ate their meals out of a pail and worked day and night to make the paper go, though strangely enough after the Sunday had bred a great evening edition, it faded out and was finally abandoned, with the effect of strengthening the prosperity of its offspring. The Utica *Press* a model country daily, was born of a printers' strike!

How to begin save at the bottom, as a



printer's boy, is the question first asked and most difficult to answer. Nearly all trades and professions have an orderly process of preparation and introduction. The newspaper trade has been left among the last to haphazard and natural selection. The establishment of the School of Journalism by Joseph Pulitzer, at Columbia University, New York, and the taking up of the idea by other institutions of learning, now affords a place for beginning, with some definite chance for education and training in advance of experience. There now exist, besides the special school at Columbia, classes bearing on phases of newspaper training in the New York University School of Commerce, conducted by James Melvin Lee; the University of Pennsylvania; University of Chicago; Northwestern University; the University of Missouri; University of Texas; University of Washington; University of

Minnesota; University of Montana; De Pauw University; University of Oregon; Indiana University; Toledo (O.) University; University of Maine; Iowa State College; University of Southern California; Brooklyn, N. Y., Commercial High School; St. Xavier College, New York; University of Kansas.

The Pulitzer School of Journalism ignores business instruction and confines its efforts to reportorial and editorial training. The purpose of the founder was to perfect the intellectual side of newspaper making and fit students for what he believed to be the highest form of public service. Harvard College, in its Graduate School of Business Administration, pays some attention to advertising under the head of "Marketing." For a number of years, Mr. Frank L. Blanchard has maintained successful classes in advertising at the Twenty-third Street

Branch of the New York Young Men's Christian Association. He and Charles F. Southard, of the advertising class of the Brooklyn Commercial High School, can really be called the pioneers in the movement to prepare the young for a place in the Newspaper Trade. Instruction in advertising is, however, devoted to the construction of "copy" for the advertiser, something with which the newspaper has little to do. It is an adjunct to the trade, not a part of it. Instruction in soliciting advertising is, I fear, far too psychological to be acquired. It is a form of salesmanship to which the paper represented bears a greater part than the solicitor.

Good writing has gone out of fashion in our mile-a-minute age. There is no place in journalism to-day for the leisurely, reflective writer, carefully cultivating style. Speed governs. The newspaper is made up to the

minute. So far as reflection is permitted it is allowed mainly for ideas, not expression. Even the few feeble weeklies, designed for general circulation, fail to maintain the old-time care for literary excellence. The less said about magazine English the better!

The man who is to become either an editor or reporter, must learn to think quickly and concretely and write rapidly and to the point. No room is given him to be ornate, or time for remodelling. Neither is there place for ignorance or slovenliness. Simplicity and directness are the chief desiderata.

How can these qualities be acquired by the would-be writer? Few do it in advance of the requirement. They must be beaten out under the pressure of actual conditions before the true facility is attained. But there must be a beginning. I can think of nothing better than Benjamin Franklin's own account of how he taught himself to write in

an inimitable style that can be safely taken as a model for all comers. "About this time," he says, in his matchless autobiography, "I met with an odd volume of the *Spectator*. . . . I thought the writing excellent, and wished if possible to imitate it. With that view I took some of the papers, and making short points of the sentiments in each sentence, laid them by a few days, and then without looking at the book, tried to complete the papers again, by expressing each hinted sentiment at length and as fully as it had been expressed before, in many suitable words that should occur to me. Then I compared my *Spectator* with the original, discovered some of my faults, and corrected them."

Franklin read widely and thought deeply. These are prerequisites for a truly successful journalist, who must possess knowledge far beyond that furnished by scanning the

day's events. Like a good horse, he must have "bottom." The editorial writer who cannot think up a topic until the news-proofs begin to come in from the composing room is poorly equipped for his job.

The Pulitzer School of Journalism undertakes to equip definitely a student for every form of editorial and reportorial work. It is required that the applicant shall be as well grounded as he would be for a regular college course. French, German, history, science, politics, philosophy and writing are included in the first year's course. The second year provides a continuation of much of the first year's programme, with practice in writing special articles and a study of current events.

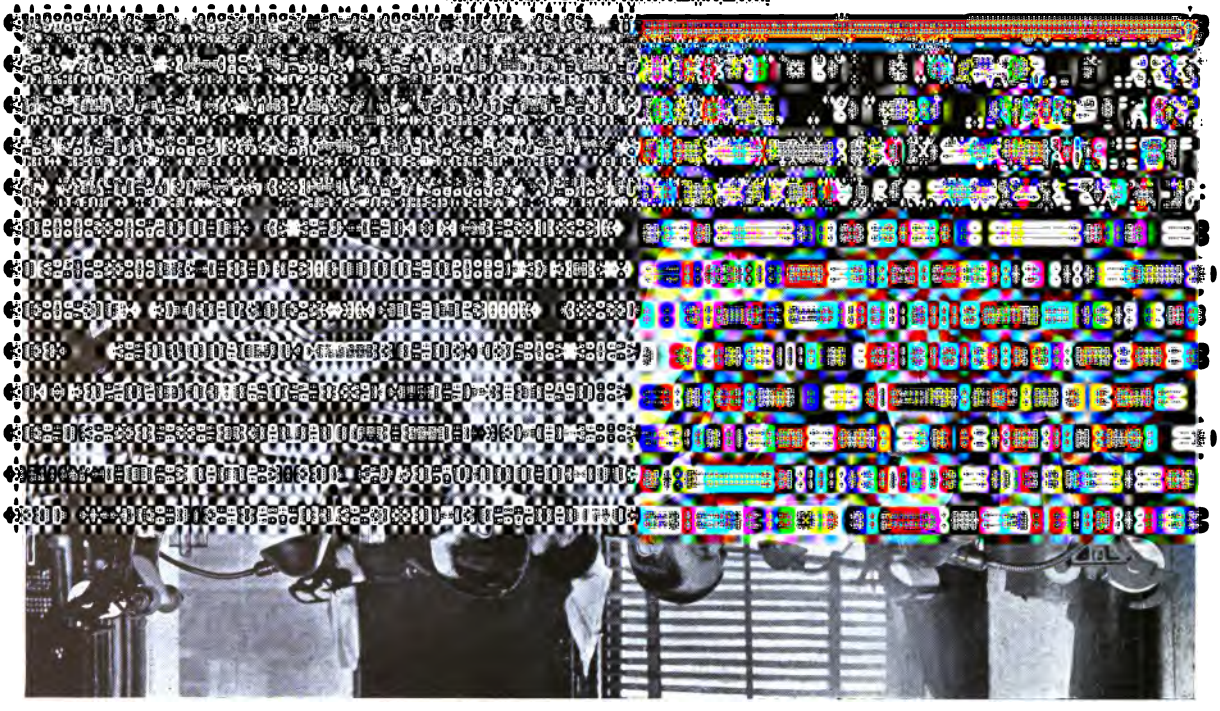
The drill in newspaper technic begins in the third year, the first half of which is devoted to financial and commercial reporting—the dullest of routines—but impressing

accuracy. Party government, and municipal affairs and economics, here and abroad, are included in the third year's curriculum. The fourth year gives a practical course in reporting and copyreading, to which are added international relations and a study of the elements of law.

The course is exacting. Necessarily the training is academic, modified so far as the trained newspaper men who are welded with the collegiate system are able to impress the practical. Teaching journalism is a good deal like teaching how to shoot. Much depends upon the conduct of the target!

For the would-be writer, whose instinct impels him toward journalism, the best move to make is first to study the characteristics of the newspaper or publication to which his inclination leans. They all have their moods and habits. It was easy to sell a snake or a sea story to the old *Sun*. The odd and the

interesting have a market everywhere and news seldom has to knock twice for admission. Even the much congested magazines can make room for a refreshing narrative or a story with a new slant. The list of writers each year reveals many new names—those who have seen and conquered. Best sellers are not seldom the work of people who never before put pen to paper. "David Harum," the most successful book of the last twenty-five years, was written by Edward Noyes Westcott, who had been a bank cashier, while he lay dying from consumption, in a desperate hope that the work might provide for his family. Mrs. Stowe wrote "Uncle Tom's Cabin" while "keeping house" in Brunswick, Maine, where her husband was a Bowdoin College professor. Gene Stratton Porter, whose "Limberlost" books sell by the carload, had but the vision of an Indiana swamp before her. "O. Henry"



ground out his admirable stories for a weekly dole from a Sunday newspaper, after a turbid experience in Texas. He was a product of the North Carolina upland. Rex Beach broke into Alaska and fame from clerking in a Chicago store!

The publishing world is always ready for a good product, but its views as to what constitute a good product vary. What fits one paper, magazine or book publisher, may fail another. The necessary discernment is nowhere infallible. There are many tales in the publishing world of a manuscript rejected by one house making the fortune of another.

Not infrequently, too, men who have failed to rise on one journal make a mark on another. Again, the ambitious worker will seek out his ground, study the papers and fit himself to the most inviting. It is as natural to like writing for a certain paper as to prefer it for reading purposes.

THE NEWSPAPER TRADE

The newspaper office is a world in itself. Some great Metropolitan establishments employ as many as 2000 people. Offices with from one hundred to six hundred employees are plentiful. The tabulation given elsewhere indicates the departments. About one-third of the force will be mechanical, another third clerical, mail and delivery and miscellaneous, and the remainder be made up of editors, copy readers, reporters, correspondents and boys. The boy is a plentiful factor in all parts of the establishment. He is also the most volatile. It is to be doubted if one in a hundred " sticks."

The table of occupation also shows that there is a wide range for employment outside of the purely journalistic end. Many forms of professional or handicraft work are to be found. The trades cover composition, photo-engraving, presswork, stereotyping, mailing, with adjuncts in electricians, engineers,

firemen, mechanics and chauffeurs. Writers, reporters, artists, copy readers, form another class, with variants expressed in the table.

In the cities the trades unions dominate the offices and the opportunities for beginners are small. No matter how large the number of compositors, for example, but four apprentices are allowed by Typographical Union No. 6 in New York composing rooms. Four seems to be the limit in all trades. The stereotypers practically ban apprentices, relying on out-of-town workmen to recruit their ranks. In the press rooms, two to three carrier boys to each machine have an ultimate opportunity to become pressmen, but not by any definite progression. They must await the will of the union.

Recently the Typographical Union, the Publishers' Association and the employing printers of New York, have united in supporting an apprentices' school for composi-

tors. This does good work, but its instruction is limited to indentured apprentices. The door is not open, therefore, except by way of some job or newspaper office. The city opportunity to get into the newspaper trade through the mechanical side is therefore unduly circumscribed. The country boy is not held back by union restrictions and for him there is no better road into the trade than through the doorway of the rural printing office. There is no more delightful place to work than in such a shop.

He has the free run of the place and is treated as an equal by all hands. He has, often, more privileges than pay, but all the same he is a mighty important boy. He is being introduced to the mystery of letters and learning to see life in all its aspects and angles! There is no curb on his energies. He is permitted to do everything from washing rollers to sweeping out, and from collect-

ing bills to picking up items. He learns much from the printers. The journeyman in the smaller office is usually a wise fellow who has travelled far. There is something about him that makes him sensitive and he takes ready umbrage at the community or his employer and this keeps him moving. The printers scatter widely. Not long ago I found at Barstow, California, on the edge of Death Valley, a printer very familiar with New York offices, who had drifted about until he lodged himself and a weak pair of lungs in this hole in the desert sand. He was quite happy, however. He had seen the world!

The printing office boy has a higher rank in the community than the one who works in a store or factory. Clerking in a store has always been looked down upon by those who believe in robust occupation, and working in a factory does not procure a very high place

in the social scale. The farm lads are apt to be considered clodhoppers. But the boy in the printing office lives with grownups. He soon becomes familiar with the great. He knows the business men, the politicians, the lawyers and the sacred list called "leading citizens." He is not engaged in a sordid business, but in a trade and a profession combined, where ideals are superior to money and where the public side must rule above the private pocket. He is on terms of amity and co-interest with everybody in the office. He is not chained to a wheel, or worked in a grind. He has liberty of thought and expression. He must use his head as well as his hands, always with the privilege of going higher and further as his talents may compel!

For women, the trade affords a number of excellent opportunities. To be a woman reporter is not especially agreeable, particularly under direction of an editor given to

"freak" assignments. But the fashion writer, the society reporter and the producer of special articles is well employed. Salaries in the best places run from $2000 to $4500 per year. The woman is man's equal on a newspaper and is paid what she earns, not what she can get, as the rule seems to be in other occupations. The typewriting machine has led to the hiring of many young women in clerical departments at good pay and under easy working conditions. They fill these minor positions, from which promotion is slow, to better advantage than men. The men on the small jobs who cannot advance, grow less useful and become discontented as their years and needs increase The girls get married and so give way to others.

The ordinary salary of a subordinate editorial writer in a Metropolitan office will range from $2500 to $8000 a year; the chief

from $10,000 to $15,000. The managing editor's pay will range from $7500 to $12,000. Some special talent is credited with earning as high as $30,000 a year, and one exceptional man of ideas receives $100,000 a year under an arrangement based upon a percentage of circulation results, tantamount to a partnership. Country offices and small cities pay much more modest salaries, but they are usually well abreast of professional returns; they equal or exceed the pay of clergymen, school principals, or social service employees, and other intellectual employments.

THE TRADE

THE printing and publishing business stands sixth among the industries of the United States, being exceeded in output only by meat-packing, foundries and machine shops, lumber, iron and steel and the production of flour and meal. It supports under-

lying industries of much importance, the first of which, of course, is print paper, having a round annual value of $90,000,000; the manufacture of presses and other forms of machinery, of ink and type, and pays the highest average standard of wages to be found in any form of employment.

It remains an independent industry, its very nature forbidding combinations of any extent, and providing the most intense form of competition. Its chief product, the daily newspaper, sells at a price, fixed, as a rule, by one or two of the smallest coins in the republic. That no publisher purveys his product for less than one cent is due only to the failure of the mint to supply a fraction! It has thriven without the help of tariffs or of any support other than that derived from the direct appeal to the public, which yearly grows more appreciative of the services performed and of the value of the

press as an informant, educator and supporter of popular rights!

The newspaper publisher is quite out of the line of ordinary business. He does not "take that which was thine and make it mine" for a profit. He does no merchandising, but must produce from the start. He must be a creator and a seller, but not a trafficker. Moreover, he deals in the most elusive and perplexing of all articles—News! The merchant can figure on his values and his costs; he can reckon his profits with a degree of safety and to an extent lean upon the market. At least his wares are salable to-morrow, if not to-day. But the newspaper publisher deals entirely in the perishable and does not know up to the hour of going to press what his wares are to be! If he fails to make a true estimate of news values he loses and success goes to the man who can. He cannot have relations with

other lines of trade and keep his paper strong in the public esteem. A demagogic propaganda now and then starts out with cries against the "capitalistic press" when there can be no such thing, by the very nature of the business. One newspaper cannot hide what another prints and remain fair in the public eye. More than once have "interests" tried to bolster up a waning sheet, only to complete its doom. A successful newspaper creates its own capital: no "capital" as such can save an unsuccessful one. A newspaper with money and no soul is a foreordained failure.

Examples could be cited in proof but this would be invidious. The other side can be put in evidence without offence. James Gordon Bennett started the *Herald* with $500 and in fifteen months had a property which he proudly valued at $5000. The New York *World* struggled for nearly a

quarter of a century, until Joseph Pulitzer took it from the burdened hands of Jay Gould, May 10, 1883, and gave journalism a new message:

"The entire *World* newspaper property has been purchased by the undersigned, and will, from this day on, be under different management—different in men, measures and methods; different in purpose, policy and principle; different in objects and interests; different in sympathies and convictions; different in head and heart.

"Performance is better than promise. Exuberant assurances are cheap. I make none. I simply refer the public to the new *World* itself, which henceforth shall be the daily evidence of its own growing improvement, with forty-eight daily witnesses in its forty-eight columns.

"There is room in this great and growing city for a journal that is not only cheap, but

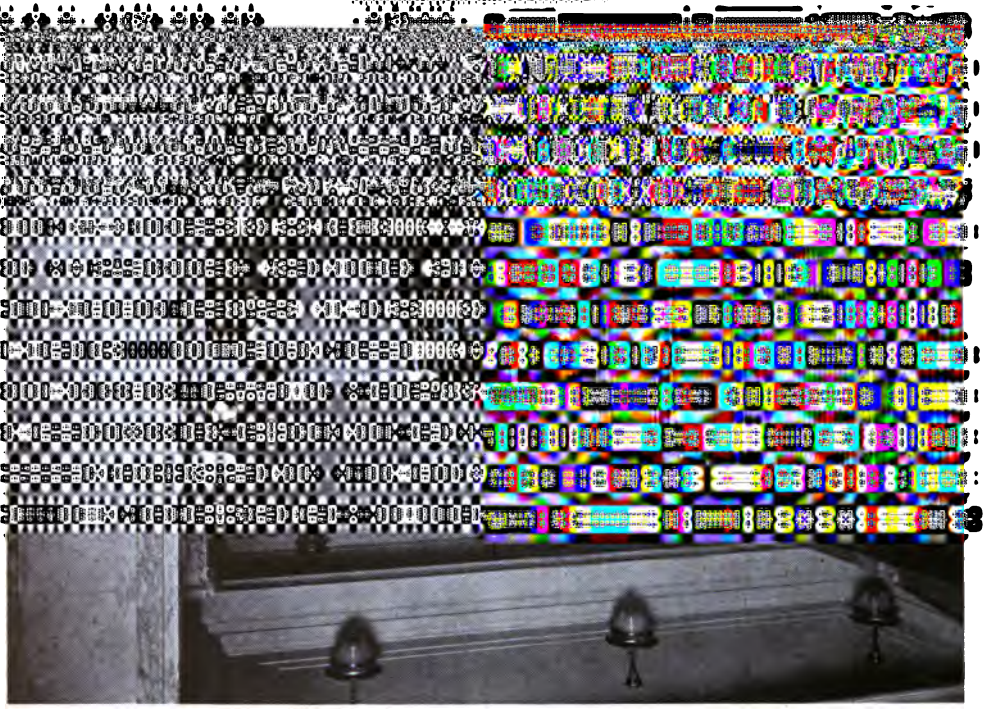
bright; not only bright, but large; not only large, but truly democratic, dedicated to the cause of the people rather than that of purse-potentates, devoted more to the news of the New than the Old World; that will expose all fraud and sham, fight all public evils and abuses; that will serve and battle for the people with earnest sincerity.

"In that cause and for that end solely the new *World* is hereby enlisted and committed to the attention of the intelligent public."

Here was a code of journalism, struck off at white heat, almost at the midnight hour as the forms were closing for the first issue of the new *World.* The paper became profitable from that moment. Mr. Pulitzer had previously combined two staggering St. Louis evening papers, the *Dispatch* and the *Post,* twenty-four hours after he had purchased the former, and success followed from the day of the union. When he bought

the *Dispatch* he figured that he had money enough to run it for fifteen weeks! The great San Francisco *Chronicle* was founded without money as a theatrical program a little more than fifty years ago by two boys, Charles and M. H. De Young. It literally made itself by exhibitions of extraordinary energy and enterprise. For a later example we have the Seattle *Times,* picked up for a trifle, by Alden J. Blethen, a maker of successful newspapers in Kansas City and Minneapolis, but then " down and out," and well past his fiftieth year! In magic time it was changed from a burden to one of the most profitable publications of the day. The newspapers mentioned were not made by patient upbuilding like a select few, but by dash and vigor, by pushing their ideas and energies into the field and conquering.

There are more than 22,000 newspapers and periodical establishments in the United



States. The business has become stabilized to a degree but none the less continues to stand itself apart in a class by itself. Newspapers are not "capitalized" and their shares distributed via Wall Street. It is the business of the individual, with all the fascination and opportunity that individualism implies and affords.

A witness before a Congressional Committee investigating the cost of white paper, was asked: "Do you run your newspapers for benevolent purposes or as business propositions?"

"Most newspapers," was the reply, "are run by gentlemen who have sporting blood—different from the conductors of any other enterprise. They are all very much alike. They take all sorts of chances and do things that would make ordinary business men shiver."

This pretty well describes the successful

newspaper maker. He is not governed by rules. He must meet conditions as they arise, without counting cost or figuring profits. If he is bold enough and sanguine enough for this he can succeed. It is the temperament that tells! It is this liberal and adventurous disposition that rallies other men and leads to the formation of a working force impelled by the same instincts and these become irresistible in the field.

Percentages of profit in newspaper making vary greatly according to the size of output and the proportion of loss from circulation that must be charged against advertising revenue. It can be established, though, that in a community where newspapers are managed with skill and energy, there will be a return to the papers of the town, of about $1.00 per inhabitant. This does not mean such a return to each publication, but the

total sum which the population will give up to newspaper profit. That is to say, a city of 100,000 people ought to afford $100,000 in net return to be divided among the papers of the town. This can happen in a place where there are one or more losing propositions. Where the papers are earning this sum per inhabitant it is safe to say a newcomer will have a hard time, but more than once exceptional talent has taken over a losing sheet and exacted its share.

Money is earned, not "made" in the newspaper trade. The business cannot be "run" by boards and councils. It must succeed by innate energy on the part of men on the spot. To decide upon policy by the side of the "form" is something beyond the ability of boards of directors. On a ship, the rule is to obey the last order, no matter what rank may be held by the man who gives it. So in a newspaper office where events are

dealt with. They control, but there must be talent present, capable of dealing with events and making the most of them!

Partisanship no longer plays any important part in newspaper success. Indeed, the party paper in cities of size is usually a sad affair. The city papers securing the most success are those of the independent Democratic type. Cities are usually Democratic, but the party idea is hardly apparent in the rule. It is due to freer expression and an utter refusal to tie up to the fortunes of any party or man. Quite often these papers are in revolt against the party organization with benefit to themselves and the community. For striking examples of this rule we have the *Globe* and *Post,* in Boston; the *World, Times* and *Evening Post* in New York; the *Record* in Philadelphia; the *Plain Dealer* in Cleveland; the *Post-Dispatch* in St. Louis and the *Examiner* in San Francisco. In Chicago, the *Tribune,* while nominally Re-

publican, has a long record as an antiprotectionist and of opposition to party. It also enjoys conspicuous prosperity.

Some survivals of the early days had an interesting parentage. The daily *Eastern Argus*, of Portland, Maine, the oldest newspaper in New England east of the Connecticut River, was founded in 1803 by Nathaniel Willis, father of N. P. Willis, poet and editor of the New York *Mirror*. He established also the *Congregationalist*, first named the *Recorder*, and the *Youth's Companion*, of Boston, interesting progeny, and lusty after all these years!

THE EDITOR

Can he know all, and do all, and be all,
With cheerfulness, courage, and vim?
If so, we perhaps can be making an
Editor "outen of him."

—WILL CARLETON.

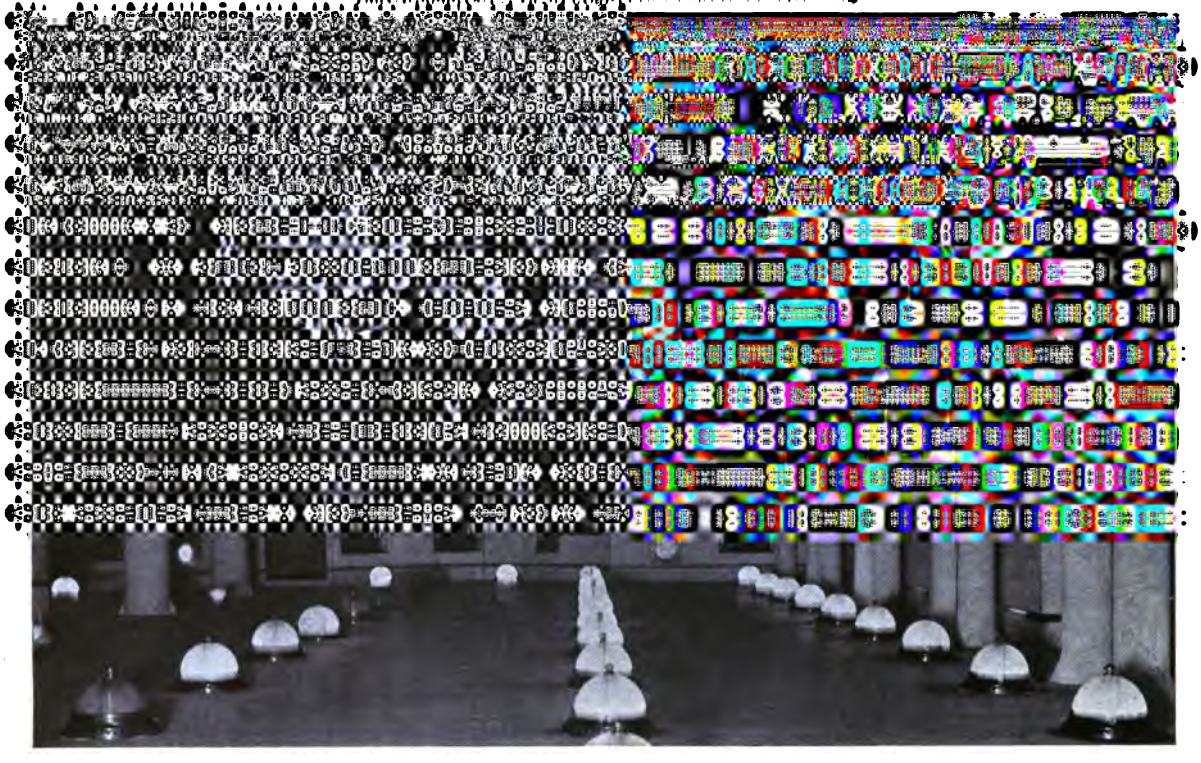
WITHOUT an editor all is vain! Much merit as there is in a well-organized business

office, success belongs to the editor. He makes the goods. If his ideas and output are not salable the best economic management and most zealous advertising hunting fails. To prescribe what an editor must be is a difficult and delicate undertaking. To describe his task is easier. The poet whose lines head this chapter had the qualifications clearly in mind, but he left out the chief one: Imagination! By this is not meant inventiveness but the possession of a mental mirror that enables him to see what is "in" things ahead of others, so to grasp and compass them as to reflect his vision until it interests and informs the multitude!

The gentleman of Wordsworth's lines to whom

> A primrose by the river's brim
> A yellow primrose was to him
> . . . and it was nothing more,

would not do as an editor. The edi-



tor is one to turn the primrose into decorative garlands, into a bloom rivalling the orchid, into a decoration for the fairest scenes. As the trade grows complex he must think for many subordinates and inspire as well as command.

Men have broken into the newspaper world who had no thought of business or money making, who felt they had a message to expound or a cause to create, and so have founded great journals. Few newspapers ever began as calculating getters of money and few could survive if this was their sole intent. That money comes is the result, not the primary purpose, of good newspaper making.

The editor in America has passed through two stages and is well on in a third. The early editors were servants of party. They echoed the views of statesmen. The quarrels of Hamilton and Jefferson, of Jackson and

the Whigs, were the themes. Then came the period of personality; Greeley, Raymond, Webb and Weed, Halstead, Medill and Watterson, imposing their views on the public mind. Instead we have now a powerful impersonality. It is no longer the opinion of the editor that prevails. It is the opinion of the paper, which has taken on the personality lost by the editor. What does the *World* say, the *Times*, the Chicago *Tribune*, the *Evening Post*, the Boston *Globe*? The editorial opinions are collected over the wire in the face of great events. Whoever the writer of the moment may be, he expresses concretion, not the views of an individual. They who plead for a return to the one-man view and deride the "irresponsible" press, "hiding behind anonymity," and urge the signing of editorial articles, with the best of motives, are wrong, if they desire the real forces of opinion to

operate. The view of one man so revealed is nothing more in effect than the view of another, except for the wider expression attained through the printed page. It remains of no more potency than the letters from "Veritas" and "Pro Bono Publico" in the correspondence column. But where the paper speaks, the force it represents is crystallized, the people and the politicians know that a vast activity is in the field to demand and enforce. John Smith writing a leader above his name is John Smith talking; but the leader standing alone is the voice of organized intelligence sending its message forcefully and cogently to the land!

The great editor writes little and thinks much. But a gifted few can pour out their brains in penmanship and preserve virility and expression. The rest must think before they write. Indeed, the greatest of editors in the sense of direction, John Thadeus

Delane, who lifted the London *Times* to its highest estate, wrote little. He thought, directed, and acquired knowledge. He kept close to the inner circles of government, when government had an importance quite beyond the usual American estimate. He frequented the salon of the social leader and the study of the statesman. His views were acquired first hand and he spoke always with authority.

We have no such relationships in these United States. The editor who "keeps close" to society and statesmen soon gets far away from his paper and its true purposes. There probably was never so complete a disassociation of the press and politics as we fortunately now enjoy in America. The editor edits, untrammeled by the pressure of politicians or the aims of social leadership. That extraordinary feminine influence so strong in the England of Delane's day is and

always has been absent from American journalism. The American editor is influenced by facts and events, not by relationship or " pull." Moreover, the greatest and most exacting editor cannot be certain that his " page " will not be tipped over before morning. The night man is there to do as he pleases in most offices. He is usually too busy to pay attention to anybody.

Until the great war broke out America's isolation kept the country out of world politics, which were so great a part of Delane's activities. In American affairs to-day the editor does not " commune " with " leaders." He looks down, not up, on statecraft and politics.

So much for the editorial writer and his duties. Other editors are much nearer the reader and more important in filling his daily needs—the managing editor, the news

editor, and the city editor. The city editor of a metropolitan paper controls the group of reporters who hunt the news, usually within a 75-mile radius. Beyond that the managing editor rules, with the aid of his associate, the news editor. This last named worker deals with the correspondents, some hundreds of them, at all points of the compass, who send in their daily queries, for example, offering "200 words, cave-in, at Oneonta." He must judge of values and place the limit. The building of a morning paper requires a double force, and a far greater responsibility than in the evening edition. Here the numerous "extras" and quick replating lessen the need of final judgment. The morning man fixes his edition to "stand." He only knows the advantage of the other fellow over him after he sees his product, when it is usually too late for more than a hasty "lift." The evening man can

"make over," and in half an hour few will be able to know who was first. It is a killing job getting out a morning paper and requires a calmness of temperament approaching the phlegmatic, coupled with quickness of decision and soundness of judgment, to do the work and to meet and pass the next day's criticism. Fortunately the newspaper belongs to the family of the ephemeral. Each day kills its predecessor's failures—and merits!

Office criticism is always cruel. It is well exemplified by the joker who wrote a dialogue something like this for a miniature Chicago *Tribune* issued to grace a shop dinner:

In our office—Managing Editor: Note to all the editors—"Why haven't we played up that dash story? All the other papers have it?"

In their offices—Managing Editor: Note

to all the editors—"What did you play up that dash story for? The *Tribune* had sense enough to play it down!"

Upon the City Editor falls the dual responsibility of getting news and handling a large body of men. To do so well he should know more than all of them put together. The right kind of a City Editor must be a cross between a steel trap and an encyclopædia. He must know everything and everybody. A name must suggest personal history, incident and the past. He must understand the meaning of moves in all walks of life, know politics, Wall Street, police annals and the records of the courts. This he can acquire only with the aid of time and an adhesive mentality to which the things will stick. His telephone is always jingling. He cannot have temper or impatience and he is always on trial!

The personal belligerency of the editor

long ago passed away. Like most grades of life in initial stages, fighting was a needful quality. George D. Prentice had his pistols handy in the Louisville *Journal* office, ready to step to the sidewalk and meet any comer with a grouch. When the "fierce" paragraphs of the day are scanned in a modern light, one wonders what there was in them that incited to murder! The chief resentment seemed to be that the editor had a thousand tongues and so did an extraordinary injustice when he criticised a man possessing but one. In the early days of the Cincinnati *Commercial,* Murat Halstead always kept a loaded revolver in the open drawer of his desk with that piece of furniture so placed as to command a view of the door. The weapon lay under cover of a half open newspaper so adjusted as to slip off at a turn of the hand and give quick access to the weapon. The recitation of editorial

fights is not edifying, but there is almost amusing interest in the spectacle of the revered author of Thanatopsis, William Cullen Bryant, cowhiding William L. Stone, editor of the New York *Commercial Advertiser,* and he the head of the New York *Evening Post!* Philip Hone witnessed the affray, recording it under date of April 20, 1831:

"While I was shaving this morning at eight o'clock, I witnessed from the front window an encounter in the street nearby opposite, between William C. Bryant and William L. Stone; the former one of the editors of the *Evening Post,* and the latter editor of the *Commercial Advertiser.* The former commenced the attack by striking Stone over the head with a cowskin; after a few blows the men closed, and the whip was wrested from Bryant and carried off by Stone."

The warfare between General James Watson Webb, of the *Courier and Enquirer,* and James Gordon Bennett of the New York *Herald,* produced a number of assaults by Webb upon the editor of the *Herald.* Mr. Bennett always wrote full reports of the encounters for his paper! Here is a sample excerpt from the *Herald* under date of the tenth of May, 1835:

"As I was leisurely pursuing my business yesterday in Wall Street, . . . James Watson Webb came up to me, on the northern side of the Street—said something which I could not hear distinctly, then pushed me down the stone steps leading to one of the brokers' offices, and commenced fighting with a species of brutal and demoniacal desperation, characteristic of a fury. My damage is a scratch, about three quarters of an inch in length, on the third finger of the left hand, which I received from the iron railing

I was forced against, and three buttons torn from my vest, which any tailor will reinstate for a sixpence. His loss is a rent from top to bottom of a very beautiful black coat which cost the ruffian $40, and a blow in the face which may have knocked down his throat some of his infernal teeth for anything I know. Balance in my favor $39.94."

THE REPORTER

His dealings with reporters who affect a weekly bust
Have given to his violet eyes a shadow of distrust.
—"Little Mack," By EUGENE FIELD.

J. B. MCCULLAGH, famous as manager of the St. Louis *Globe Democrat,* the "Little Mack" of the poem, once defined successful news-getting as the art of knowing where "hell was going to break loose next and having a man there."

The "man" is the reporter upon whom falls the chief burden of the trade. He is ubiquitous and versatile, possessing a heaven-

born quality called "the nose for news." Like much talent in other lines it may lie latent, awaiting some discoverer, but once made known it flourishes. The "nose for news" is a very real, but scarce and most valuable proboscis! Under present-day workings, the writing side is the least of the newspaper's troubles. Re-write men and trained copy readers shape up the stuff. The problem is to get it. That is the reporter's job.

Dr. Talcott Williams, Dean of the School of Journalism at Columbia University, New York, gives an apt illustration of the lacking sense. The "kid" reporter sent out from the office of the Philadelphia *Press* to "cover" three assignments turned in two at the night desk and was departing for home when the Night City Editor, checking up his schedule, asked for a report on the third—a wedding. "Oh," said the boy, "there wasn't

anything to write. There wasn't any wedding. The bridegroom didn't show up!"

Here is the lesson of "knowing news." Next to knowing news it is important to know how to write it. That can be taught. Indeed, I got my first knowledge from Simeon Drake, who instructed me in the printer's trade in the old *Advertiser* office at Norway, Maine. I was printer's "devil," but as I worked for nothing and boarded myself, my liberty was considerable and my privileges many. Uncle Sim wanted items. He thought a boy who loafed around as much as I did ought to pick up a few. I rather timidly thought so, too, but effort soon showed that the picking was bad. For the life of me I couldn't see anything or hear of anything in Norway worth printing. But during six unfruitful weeks' search an item had been rapidly growing in the garden next door. Uncle Granville Reed's two hills of

Southern corn had hustled until the tallest stalk was thirteen feet high. Like a flash the importance of the event possessed me and I sat down to "write it up." Try as I would, I could not seem to get the words together, and finally the struggle resulted in a measly little paragraph to the effect that "Granville Reed had a stalk of Southern corn in his garden thirteen feet high." When I handed it in Mr. Drake looked at it critically, took off his glasses and looked at it again, cleared his throat a couple of times and then taught me my first and fundamental lesson in journalism, big or little.

"You don't say who Mr. Reed is," he began, "you don't tell us where he lives and you don't make any point that is complimentary to him."

Mr. Drake rarely wrote anything, but set his matter up out of his head from a much used case of bourgeois. In a few minutes

he gave me the item to read in the composing stick. In its new form it ran something like this:

"Former Selectman Granville Reed has an agricultural wonder growing in his well-kept garden on upper Main street in the shape of a stalk of corn which under his able attention has gained the extraordinary height of thirteen feet."

"You will nŏtice," he said gently, "that I have cut out the word 'Southern' before 'corn.' Southern corn ought to be thirteen feet high."

Here it was all in a nutshell! State the facts, nothing but the facts, but state all of them attractively and if possible amazingly. There is interest in almost everything, and it is the newspaper maker's business to find it and make it plain to his readers. He who does this has succeeded.

The late Professor Thomas Davidson,

most learned of men, once asked Joseph Pulitzer why he was so tolerant and kindly toward reporters and so severe in his judgment of editors.

"Because," he replied, "a reporter is always a hope and an editor always a disappointment."

One reason for the frequent truth of the epigram was that too often a good reporter had been taken from the task for which he was so well fitted and made an editor with disappointing results. It is not given man to possess too many perfections. The good news-getter is not always a good writer, and less often a good administrator. To reward the reporter with a deserved promotion too frequently lands him in failure and disrepute.

From twenty to thirty in the life of a man, no more agreeable profession can be selected for him who has the instinct for news-getting and the itch to write. The rewards

are considerable. For a reporter succeeds from the outset. He " makes good " or fails promptly. His is not the experience of the young lawyer, doctor or business man, slowly picking up his load. He reaches his task full grown or not at all. True, he can find lodgement in certain lines of mediocrity, but if he has it in him to be a reporter of merit, the fact is soon revealed and at once rewarded. But as it is a form of precocity the end comes sooner than in other lines. For being a reporter is eminently a young man's job. He is always on assignments. Home ties are scant and friends few. He must ever be alert and at the command of the relentless " desk." One assignment rules until it is supplanted by another. He has no hours, but must be ready on call. The dailies grant each man his day off, but it is often intruded upon and the sense of responsibility is always with him. He must

learn to write accurately without revision and to think ahead of his pen. His personality is ordinarily hidden, though most newspapers now make known the men who do unusual things.

What are the rewards? Well, they are worth while. Pay in the large offices will run from $3000 to $6000 and even occasionally to $10,000 a year for men who can discover news and write it effectively. That greatest of American reporters, James Creelman, rarely received less than the latter sum. The making of valuable acquaintances is an important factor. It has led to the graduating of many reporters into other lines of success.

There is always a chance for promotion outside of the profession, if the inside fails to open up. Bankers, railroads and great corporations have recruited much brain force from the ranks of the reporters.

In our earlier journalism of opinion and partisanship the reporter had but a small place. His efforts to relate anything outside of a court proceeding or a political convention were resented bitterly and offensively. He was regarded as a sneak, as an impertinent intruder, where he endeavored to get the facts of personal or social matters. Crime was his only legitimate concern.

"You fellows thrive on calamity," once said old Commodore Fillebrown, Commandant of the Brooklyn Navy Yard, to me when I was trying to get at the facts of the Greely Arctic disaster. He really thought the cannibalism and tragic story of the luckless expedition was none of a newspaper's business. Indeed, all was suppressed until Tracy Greaves, a New York *Times* reporter, picked a chance word from a sailor's lips and let in the light. This was as late as 1884!

But in earlier days few doors opened to

the reporter. New York was particularly repelling. James Gordon Bennett, the elder, wrote all of the *Herald's* contents at its start in 1835. He devoted his news-getting mainly to Wall Street. The social news was mostly mockery of events to which he was not invited. But people bought the *Herald* for these satirical glimpses of what was going on. In due time reporters were added, and added, until there was a "staff," the first to be had by any newspaper in America. Then the "staff" began to demand admission at social and semi-social affairs—to such purpose that at last a *Herald* reporter was actually admitted to Henry I. Brevoort's fancy dress ball, the social event of the period. Let Philip Hone, in his celebrated diary, reveal the horror of it all! Writing under date of February 25, 1840, of "the great affair," of which he makes a very tolerable report himself, and

where he appeared as Cardinal Wolsey "in a grand robe of new scarlet merino," he says:

"Some surprise was expressed at seeing in the crowd a man in the habit of a knight in armour, a Mr. Attree, reporter and one of the editors of an infamous paper called the *Herald*. Bennett, the principal editor, called upon Mr. Brevoort to obtain permission for this person to be present to report in his paper an account of the ball. He consented, as I believe I should have done under the same circumstances, as by doing it a sort of obligation was imposed upon him to refrain from abusing the house, the people of the house, and their guests which would have been done in case of a denial. But this is a hard alternative; to submit to this kind of surveillance is getting to be intolerable and nothing but the force of public opinion will correct the insolence, which, it is to be feared, will never be applied

as long as Mr. Charles A. Davis and other gentlemen make this Mr. Attree 'hail fellow, well met,' as they did on this occasion. Whether the notice they took of him, and that which they extend to Bennett when he shows his ugly face in Wall Street, may be considered approbatory of the daily slanders and unblushing impudence of the paper they conduct, or is intended to purchase their forbearance toward themselves, the effect is equally mischievous. It affords them countenance and encouragement and they find that the more personalities they have in their papers, the more they sell!"

Sad enough! Yet the day after the ball Mr. Hone wrote himself down as bad as the rest of the curious-minded public whom Mr. Bennett sought to capture when he pencilled this note in his diary:

"The *Herald* of this morning contains a long account of the ball, with a diagram and

description of Mr. Brevoort's house; but, as it was an implied condition of the reporter's admission that it should be decent, it was tame, flat and tasteless!"

A far cry from this to 1894, when Ward McAllister, arbiter of the "400" at Mrs. Astor's famous ball, became a writer on social topics for the New York *World!*

It took many years for this umbrage at the reporting of social events to wear off and make the reporter welcome. Indeed, there is one place yet on the map where it is not even now permitted to record a social event, though the editors and owners of the papers may be among those present. That is Charleston, S. C., which possesses in the *News and Courier* the oldest newspaper in continuous publication in America.

Yet the reporter can be truly credited with performing a great public service in these United States. He has destroyed aris-

tocracy. His eager search for the interesting, his desire to reveal the notable, whether it be in an extravagant social function, the bride's costume, or the habits of the rich, has resulted in a universal levelling. This is a truly democratic country to-day, and it is so because the reporter has banished mystery and made all men and all things appear as they really are!

Nor is there longer "impertinence" or "intrusion." Sensible people know the value of publicity. Honest folk welcome it. The society reporter instead of being repelled is overworked.

"But how can I become a reporter?" is one question often asked of a newspaper manager. About the best way is to hang around until the City Editor is able to "see" you, or until you are convinced that he can't. "Bring in an item," is the best introduction. A newspaper office is a place of chance. Be-

ing on the spot is the surest way to secure consideration.

Many great reporters and great men were to be found on the staff of the New York *Sun* in the Dana days. One of these, who afterwards became a first citizen of the city, got on the staff in this fashion: Tiring of college at Cornell, he came to New York with the help of $10, borrowed from William O. Wyckoff, then an Ithacan stenographer, later to become the head of the great Remington typewriter firm of Wyckoff, Seamans and Benedict, with letters to the managing editor and the chief of the *Sun's* staff. He first attacked the managing editor. Nothing to be had, perhaps the chief had something; would like to oblige the introducer, but just couldn't. An interview with the chief produced the same result, with a kindly reference back to the managing editor.

Now if he had been an ordinary young man he would have gone away. He was not. The next day at office hours he dropped into the *Sun* factory and took a vacant desk and began scribbling. There are always vacant desks in the City room. Pretty soon the managing editor came in and gave him a friendly nod; later the great editor, who noted with pleasure that the boy had "found something." Presently all the reporters were sent out on one errand or another. The managing editor stuck his head out of his cage and looked about. Seeing no one but the adventurer he asked if he was free. He was. "Well, take this." He "took" it, got it—and was on the staff as long as he cared to stay!

John N. Bogart, eminent as the city editor of the *Sun,* got his start by applying in writing to Amos J. Cummings and enclosing a photo.

It had been hand-colored and showed him wearing a red necktie and a green vest. Mr. Cummings thought a man daring enough to be so garbed, and proud of it, would do. He did!

Mr. Cummings, who was himself a master reporter, made his start on the *Tribune*. He had been one of Walker's filibusters in the last luckless expedition to Nicaragua and then went into the Northern Army, serving through the war. When mustered out he applied to Horace Greeley in person for a job. Mr. Greeley was in a temper and "d—d sick," as he expressed it, of the place-seeking soldiers. He said he couldn't hire the whole blamed army, which seemed to be pestering him for places. Amos persisted, saying he needed work badly. "Show me some good reason!" squeaked the great editor. Amos stepped back, turned about and gracefully parting the tails of his army coat

revealed ample evidence for need of employment. He was set to work and soon had a whole pair of trousers! The greatest assignment ever given a reporter was that curt word of James Gordon Bennett the younger, to Henry M. Stanley: "Go and find Livingstone!" He went, found him and opened Africa to the world! Stanley's name stands at the head of the legion of newspaper writers. In after years he became very often the pursued instead of the pursuer.

Some short time following his marriage to Miss Dorothy Tennant, an evil rumor reached the Paris *Herald* that there was some infelicity. It was not true. Stanley and his bride were located at a quiet resort in the Tyrol. Aubrey Stanhope, the best man on the staff, was forthwith hurried away to interrogate the explorer. He knew the temper of the man and was quite aware of the bad taste of his mission. But he obeyed

orders and in due season came into the presence of Bula Matari. The "Breaker of the Path" was very glad to see him. It was lonely at the hotel, Mrs. Stanley was ill and in retirement. The great man had no one to talk to. For two days he poured out his feelings. Then he said, "I've been very selfish, Stanhope, done all the talking and haven't given you a chance. Come, now, tell me what you are after. Is it Africa?"

Poor Aubrey summoned all his resolution. "No, Mr. Stanley," he said desperately. "It isn't Africa. Do you beat your wife?"

Under his breath he added: "Now kill me." He saw Stanley's fingers tighten into the palms of his hands, and prepared for the worst. The fingers relaxed as the explorer gasped: "God! I used to do that myself!"

Resourcefulness is a very necessary reportorial attribute. I know of no better example than one afforded by Henry L. Terry,

a very able member of the craft. When night city editor of the New York *Recorder,* I sent him to Bloomingdale asylum to verify a tip that a patient had been scalded to death in an overheated bath. It was nine at night when he reached the asylum, so he was denied admission. Going to another entrance he gave such an effective imitation of an escaped lunatic who wanted to get back that he was admitted, taken to the superintendent and—got the story!

The political reporter has perhaps the most satisfactory assignment and is most likely to earn promotion to the rank of correspondent at the State or the National Capital. His occupation brings him into close contact with men of affairs and is free from the irksomeness of routine.

" Shakspeer," sagely observed Mr. Artemus Ward in his celebrated essay on " Forts " " rote good plase, but he wouldn't

have succeeded as a Washington correspondent of a New York daily paper. He lack't the rekesit fancy and imagginashun."

This is a pretty high tribute, but, jesting aside, the place calls for great talent and usually secures it from the ranks of the working reporters. To know men, politics, government, ambassadors and the complications of parties is to know much and to enjoy the knowledge more!

THE READER

THE reader of the newspaper in America is a legion. He is closely followed up by the editor and publisher, morning, noon and night, with an extra allowance on Sunday. Such an appetite as never Gargantua had is that of the American for news! "Everybody reads the papers—nobody believes them" a cynic wrote, most untruthfully, for the reader can do little else than believe the

paper if he is to believe anything. The silly idea that a crowded sheet can spare the room for idle deception, or that its conductors are foolish enough to believe that invention is more important than facts, obtains in some higher intellectual circles, among men whose learning should teach them to know better. That they do not is a reflection upon them—not upon the hurried, zealous newspaper diligently endeavoring to be first with its wares.

Perhaps this careless characterization is a relic of the newspaper in days when news was scarce and communication slow and talent expressed itself in fancies. The celebrated moon hoax, perpetrated by Richard Adams Locke in the New York *Sun,* in 1835, purporting to be taken from an advance supplement of the Edinburgh *Philosophical Journal,* was the finest example of this form of fooling. It was a work of

genius, causing a great sensation, telling, as it most solemnly did, of the goings on aboard our celestial neighbor, as " revealed " by the mighty telescope shortly before installed by Sir John F. W. Herschel at the Cape of Good Hope!

Beyond this romance, so well done as to live in book form to this day, the papers padded themselves with much useless opinion and extended theorizing, especially in extracting " significance " from politics and guessing at the doings of circles from which they were excluded. The welcoming of the press was anything but cordial, and for much that was printed the keyhole and the back stairs were credited as the source and the purveyor of the information was regarded as a low person. The Right of Publicity had a long journey before it secured recognition!

The church, government and trade alike

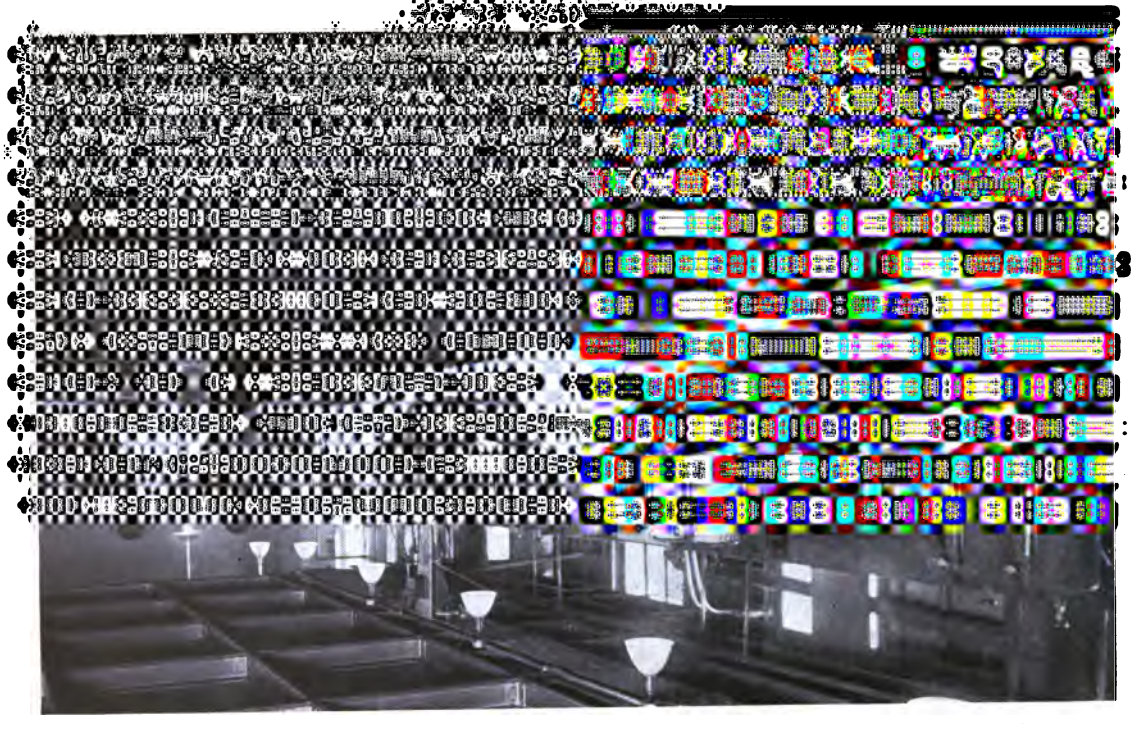
frowned upon the inquisitive and informing printed sheet. When James Franklin established his *Courant* in Boston, 1720–21, he was soon in jail as the result of expressing opinions offensive to the authorities, in which he was abetted by his mischievous brother Benjamin, destined to become the first real editor in America, combining wit, wisdom, great intelligence and boldness of opinion with a commanding style of expression.

Therefore as the voice of the people, the relation of the paper to its reader is intimate and one of confidence. It is fashionable with certain types of moralists to decry the press and to insist it should limit its expressions to things the moralist thinks the public ought to know, with the idea of protecting virtue by suppressing knowledge of sin. The decent newspaper—and I know of few that is not—does sift its news, which is quite another matter from either suppression or

repression. It does not pander and it tries to adjust news values to fit the comprehension of its constituency, not to place a limit upon what it should know.

What does a newspaper ever print that is worse than what the public does? It is not the thief, the murderer, the forger, the speculator, the eloper, or the corporation lawyer! It is a plain recorder of events, good or evil, not the creator or adjuster of them!

Certain types of popular journals have come under criticism for the use of huge headlines, red ink and large pictures. There is a real reason behind all three. Most minds are rudimentary and where the foreign language element is great a few words in big type, with pictorial accompaniment make for quick comprehension. The critic should look at the old primers where the familiar ax was depicted to emphasize the first letter of the



alphabet upon the juvenile mind, or the common cat to render " c " intelligible. No child ever yet liked to read a book that failed to contain pictures. As for red it is the most popular of colors and strikes the eye as does no other!

It is easy to understand, therefore, why a sheet, seemingly " loud " in tone because of headlines and make-up, will be found quite mild in contents when subjected to analysis. Some of the publications most lurid in headlines have a very meek assemblage of reading matter, and a high moral tone in thought. They are made for the simpler strata and succeed in proportion. That they graduate readers to the conservative and better mannered papers is an undoubted fact, but the evolution upward is slow. The " best " newspapers have the smallest circulations!

The paper produced for the rudimentary minds is a valuable connecting link, too,

between the foreigners groping for knowledge and the thorough-going American press. The circulation of foreign language newspapers in this country is very great. In New York it is formidable. There are not less than 1,200,000 copies of issues in alien tongues produced each day in that city—600,000 Jewish; 250,000 German; 200,000 Italian and at least 150,000 in other tongues, ranging from Greek to Croatian, These papers will flourish for a generation at least, perhaps longer, particularly those in the Yiddish text where for racial and religious reasons their readers keep themselves apart in the community. The easily read papers in English are the best mediums for beating down the hold of the foreign language papers, supplying as they do a readily understood expression of events. They flux the melting pot!

Following the complaint against the brisk,

but lightly made sheets is the clamor against the popular Sunday papers and their varied components, particularly the comic supplements! As the inventor of the Sunday comic and so incidentally the parent of "yellow" journalism I may be pardoned a line of history. In 1893 the New York *World* had installed the first color press in America adapted to newspaper printing. It was built by the Walter Scott Company, of Plainfield, New Jersey, and was an excellent machine. It lacked, or was thought to lack, capacity for large editions, and another machine, constructed by R. Hoe & Company, was installed. The latter lay idle for months and the former was used usually to daub bits of color on the face of a local supplement—little city scenes like the flower market in Union Square. No results were visible in circulation and the cost was considerable. Coming into the mechanical and business de-

partments, after a ten-year journey through the reportorial and editorial side, I had often noted the popular craving for amusement, the almost pathetic desire to see something funny, and I urged that the color presses be set to producing a "comic" sheet. Mr. Pulitzer, absent in Europe, cabled the single word "experiment," so, with an equipment consisting of Frederick A. Duneka, for long and now the head of Harper & Brothers, a pair of shears, and Walt McDougall, the cartoonist, the "experiment" began. The immediate effect was to send the paper from the quarter million class, where it had long lodged, into the half million, where it has since remained, in the teeth of tremendous competition.

The "yellow" phase developed when William J. Kelly, the pressman, whose knowledge of color printing had been obtained printing specimen books for George

Mather's Sons, the ink makers, complained that he could get no results from the wishy-washy tints turned out by the art department and begged for some solid colors. About this time R. F. Outcault, a clever youth from Sandusky, Ohio, who had recently invaded New York, turned in to the Sunday editor, then Arthur Brisbane, several black and white drawings, depicting child-life in a tenement district called "Hogan's Alley." I carried Kelly's kick to C. W. Saalburg, the colorist who was painting the key plate of the "Alley," and being of quick understanding said: "All right, I'll make that kid's dress solid yellow!" Suiting the action to the word he dipped his brush in yellow pigment and "washed" the "kid." For once Kelly was right. The "solid color" stood out above all the colors in the comic. The "yellow kid" arrived. The success of the series led to the capture of

Mr. Outcault by the rival *Journal* newly revived by William R. Hearst, and to a fortune for the artist. The rivalry resulting, for the *World's* "kid" was long continued by George B. Luks, since a notable American painter, and stamped "yellow" on an enterprise that is now common to all newspapers. The wide use of Sunday comics has vindicated the inventor's idea that there was an intense desire for amusement in the land —whatever the Sunday-school teachers may think.

The idle chance that opened the door of success for Outcault had a parallel in the New York *Herald* office, where Carl Schultze, "Bunny," a Kentucky artist, presented himself with a comic series showing the antics of two small boys in playing tricks on Grandpa. William J. Guard, editor of the supplement, said that if the artist would reverse the idea he would try it out. Schultze

did so. When the first plate came to the form no caption had been sent up with it. Called upon suddenly to furnish a "line" Mr. Guard, inspired by the presence in a local theatre of Jerome Sykes as "Foxy Quiller," wrote "Foxy Grandpa." Fame followed for "Bunny," with a comfortable financial reward and much circulation for the *Herald*. Bought for the *Journal* by Mr. Hearst the idea had extended success in a wider circle.

The Sunday paper is a sort of department store in journalism. Its large circulation enforces size, because it must cover many things to interest so great a constituency with its vast variations in taste.

Curiously, the attacks on the Sunday papers had little or no effect on circulation, but the outdoor habit brought on by the bicycle and continued by the automobile and the golf course, affected it greatly. Before the bicy-

cle came a rainy Sunday meant a poor sale. After the wheel craze began, a rainy Sunday meant an increase of perhaps 50,000 circulation to all the Sunday papers in New York and a bright day a corresponding falling off. People who may buy entertainment in bad weather, head for out o'doors in fair.

The old-fashioned editor tried to be loyal to the subscriber and catered to his feelings instead of compelling him to be loyal to the editor. Fear of the subscriber was a grievous editorial weakness. Incidentally, here is a good story in point:

When Robert H. Davis, the editor and playwright, was a boy he served as printer's devil in the office of the Carson, Nevada, *Appeal,* of which his brother Sam was editor. Late one night as they were rattling the modest edition off on the Washington handpress, a shabby little man crept in and asked if there were any old clothes about that "a

feller" might have. The hooks in the rear office were full of garments discarded by tramp printers after picking up a couple of weeks' pay. He was told to help himself. Shortly he came back to the press side comparatively transformed and watched the operations of the clumsy machine curiously.

"What does the paper cost?" he asked.

"Eight dollars a year."

He dug $8 out of his pants pocket and started to leave.

"Hold on," said the foreman, "where do you want it sent?"

"I'll let you know," he replied, "when I git settled. I'm travelling."

He stepped out into the moonlight. In half an hour there was a clatter of hoofs and rattling of arms outside. In came the Sheriff of Carson and a brace of deputies. Had the printers seen anything of a little man, half dressed and unshaven?

Little Bob was prompt to make reply:

"Yes. He was here half an hour ago."

"Which way did he go?"

Bob started to reply, giving the correct information.

"Shut up," said the foreman in his ear, "I'll attend to this."

He went on glibly to lay out a route for the stranger, just opposite to the one he had taken—down the main road to the Canyon.

The sheriff made it known that the visitor was Black Bart, an eminent highwayman who had just escaped from the Nevada penitentiary, and rode away with his deputies—on the wrong trail.

"What did you lie to them for, Jim?" Bob asked the foreman. "Hell!" he said. "You wouldn't go back on a subscriber, would you?"

INDUSTRIAL SIDE

THE distance between "upstairs" and "downstairs" is far greater than the physical

measurement implies. To the force assigned to take care of the material side of a newspaper establishment "the people upstairs" are a strange and inexplicable lot. The academic critic is often heard with acute accusations against "business office" control. These critics could never have tried the experiment. "Controlling" an editor is about as easy as picking live eels out of a puddle of water. Indeed the average editor can hardly "control" himself. His hunting instincts are so keenly developed as to leave no place in his mind for any considerations other than getting out the very best paper he can. He is after the news, after the thing of interest. If he does not supply this the business office, even if it were inclined to repress, would soon find itself without an occupation. There is amazingly little acquaintance between the rank and file of the two departments, each attending to its respective func-

tions according to requirements and usually in conflict over the size of the paper and the "placing" of advertisements. Size regulates all expenses in a newspaper office. Two pages more or less a day may often represent the difference between a proper profit and none at all. So the paper is rarely big enough for the editor or small enough for the business end. The "placing" of advertisements is an endless source of difficulty. The editor loves a "clean page" where he can let his "story" run. The business office regards a page as a place for intensive cultivation, and the more high-priced position advertising it can tuck away the better the balance sheet looks.

Beside there is an incessant pressure from the advertisers for better positions. This is energetically voiced by the advertising solicitor, who by the rule that we all take on the color of our surroundings, is always more

eager to promote the interest of the advertiser than the convenience or profit of the office. This makes the lot of the advertising manager, who has to placate the editor and please the advertisers, a very unhappy one.

The editors have always been contemptuous of the business office, regarding it only as a place where the salaries are paid, but with very little respect for the struggle to gather in the wherewithal to pay them. In the early days of the trade, there was no business office organization; only a clerk or two and the man who handed out and received the money for the circulation. Sometimes the editor himself stood behind the counter when the rush was on. Mr. Pulitzer used to humble his business managers by remarking that when "he was active, he had no business office," which was in a measure true. But the growth of the business made management necessary and, like most things needed, it arrived and filled its place.

The New York newspapers of the middle decades of the nineteenth century had no advertising departments, indeed, did not control the sale of their advertising but farmed it out. The late Gordon L. Ford, of Brooklyn, made a fortune out of the columns of the New York *Tribune,* which he controlled, and as late as 1884 the Brooklyn *Eagle* sold much of its space through an outside agent. The early editor was not thinking business, he wanted to express himself, but when he did this powerfully, circulation followed and on the head of circulation came advertising.

Yet advertising in the modern sense developed slowly. Even in 1893, when the *World* celebrated its tenth anniversary under Mr. Pulitzer's ownership, the largest department store advertisement in the columns of the 100-page edition issued in honor of the event was but three columns. The newspapers of the fifties and sixties printed little

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advertising from retailers. Their columns were much used by wholesale merchants, shipping men, with announcements of a purely commercial character, and a liberal representation of the ever-present medicine man, but the retailer was mostly absent. The late A. T. Stewart, first and greatest of New York's retail merchants, was quite content with an advertisement 150 lines deep across two columns.

One thing that delayed the development of the display advertiser was the difficulty in printing any announcement that was in excess of a single column set in small type. For years the papers were printed from type presses where the matter had to be made up on "turtles" or sections of a cylinder. Each column was therefore slightly curved, and to insert a double column advertisement was a mechanical problem, involving as it did the breaking of the column rule and the

use of type above the average size. To meet this exigency double price was usually charged for display lines or taking out the column rule. Most of the papers met the demand for larger display by using logotypes, or letters made out of standard sizes of type, that is a large " A " would be built up out of agate or nonpareil " A's," and so more easily lent themselves to the curvature of the " turtle." With the advent of stereotyping by the *papier-maché* process, which permitted the casting of a curved plate, the " turtle " gave way and the troublesome broken column ceased to bother, but the habit of double charges remained for many years; in fact until the typesetting machine put the compositor on a weekly wage instead of the piece system, for he, too, was paid extra for broken column or tabular work, of which setting logotypes was a part. So strong is habit that the typefounders cast solid logo-

types after the "turtle" disappeared and many papers used this form of display letter long after the need of it disappeared, the last to drop their use being the New York *Herald,* which clung to them until the end of the century.

Display advertising really dates from the advent of the penny evening newspaper, with its wide circulation and swift results. Morning paper advertising was much like the copy prevailing even to-day in England, that is, it was "sign" advertising, promoting the store rather than the goods. The evening paper introduced the daily sale and the bargain counter.

The usual editorial view is that there is something nefarious about the business office. It is just as mysterious a place to him as the editorial room is to the boys down stairs. The editor never can understand why the business office sells a page which he could

use to better advantage for news or a feature. The business office folks cannot comprehend why the editors are always accumulating libel suits, or printing things offensive to advertisers; why a reporter can never explain his expense account, or why the size of the paper was raised after the "card" went up,—the card being the business office estimate of what the size should be on the basis of business in hand. It makes no allowance for the unruliness of events with which the editor has to deal. It is this wholesome variance that ensures independent and reliable editing. Nothing could be more fatal to a newspaper than supine obedience on the part of "upstairs."

Business office opportunities are not so prompt in their rewards as the editorial. Following the usual rule, business promotion is slow, but the employee keeps what he gets, which is not the case "upstairs," where

the reward comes quickly but where the competition is keener and where mistakes lead to sudden fatalities. The reporter or editor is always in peril of being "beaten" in the news or becoming the victim of some error of judgment, which upsets his progress and often costs him his place. The clerical force, pure and simple, is no better or worse off than workers of other classes, though better paid as a rule than minor employees in banks and insurance companies. As in all other things the rewards go to the producers. The man who can develop circulation or procure advertising gets the bundle!

As the newspaper begins with the editor, editorial or reportorial experience is an invaluable equipment for business office management. Unless there is knowledge below stairs of the fundamentals of newspaper making with an understanding that rules cannot provide success, there will be a good many

painful moments for the man who takes up the task of management.

Not only should a business manager be in sympathy with the editorial impulse but be able to "stand for" many vagaries, which would upset sound business judgment in other lines. He is a good deal like the captain of a ship, he must be ready to meet anything that comes along. The winds are not laid for his advantage nor can he compel a calm!

The mechanical cost of modern newspaper production is very great, due to high wages, short hours and much waste. The paper must always be on an emergency basis—prepared to throw away pages of matter at the last moment to care for something newer or more important. To meet this contingency the composing room force is always held at the maximum. Presses and power must be here, prepared in the same ratio.

THE NEWSPAPER TRADE

The lot of the newspaper compositor has been much improved by the invention of the typesetting machine. Under the perpetual emergency conditions that prevail, the cost of composition has not lessened over the hand days, though more work is done on a smaller floor space and with greater speed. The effect of the machine, however, has been to stabilize employment. In the hand days many men were necessarily on call to meet the irregular needs of the office. Only partially employed, with uncertain hours, the moral effect was unfortunate. Now the holder of a "situation" has a sort of franchise worth from $1600 to $2000 per year. In New York the day scale for compositors is $30 per week of six 7½-hour days, the night $33, and the "lobster" shift, meaning men brought in at 2 A.M., $36, for 6½ hours.

Stereotyping, long an art with little change in it, and for 40 years performed solely by

hand labor, was advanced by Henry A. Wise Wood, who invented the auto-plate in 1899, following it later with the "junior auto-plate." The first machine was entirely automatic, the latter partly so. The effect of these machines was to save fully 2/3 of the time usually devoted to dressing presses, and thereby producing a large economy as well as improving press room productivity by increasing the running time of the machines. The stereotyper is another well paid mechanic. His night hours number six, day 7½. For this his pay in New York is $30 per week, the year's total often mounting to $2000, counting in the over-time, which by reason of the short regular hours is not oppressive.

The ordinary press-hand in a press room receives by the New York standard $25 per week for six night hours, and 7½ day. The pressman in charge $30. In all sections of

the country the trades employed on newspapers are usually paid above the standard of other employments, while their regularity of employment averages much higher. This, of course, is even more important than a high scale of pay. It is the total income that counts.

The photo-engraver, a comparative newcomer, is also an important wage earner, ranking with the compositors and stereotypers. The ordinary mail hand is certain to earn $1200 a year in a New York office.

Recently an important economic advance has been made in the matter of standardizing newspaper size. Great waste in white paper and great cost in special machinery resulted from a haphazard fixing of size by publishers. Each machine turned out by the press builders had to be special and the paper maker was perpetually vexed to provide for oddities in size. Under the leadership of the

late John Norris, Chairman, at the time, of the Paper Committee of the American Newspaper Publishers' Association, a move to standardize began in 1910. He regarded the 13½ em column, seven to a page, as the handiest, but this had the defect of wasting space in width of matter. The movement resulted in a wide adaptation of the 12½ em column, eight to the page, introduced by the New York *World* in 1889. This makes possible the use of paper in 73-inch rolls, enabling the paper manufacturer to cover his machines more completely and further, making paper interchangeable between offices and so cutting down the stock on hand. Often, in the odd size days, much trouble followed shortages in varying widths. Now the papers in a city, having all the same width of roll, are much better insured in their supply, and the benefits to the manufacturer in increased production due to more

complete covering of their wires are large. The news print capacity of American and Canadian mills reached in 1916 an output of 7081 tons per day!

ADVERTISING

ADVERTISING is the great art of attracting attention. Life would be a dreary desert indeed without the charm of interest aroused by the unusual, the startling or the bizarre, all of which terms fit advertising. The Pharaoh who built the pyramids and carved the Sphinx, whatever his motive, has advertised Egypt for 3000 years. The builders of the tower of Babel were undoubtedly the executive committee of Babylon's Board of Trade, intent upon doing something to put the first city of Mesopotamia on the map, just as the later Eiffel exalted Paris. The architect of the Parthenon picked out the most conspicuous height above Athens to glorify

Greece through all time and King Solomon's temple was a master attraction for the City of Jerusalem.

The peacock's tail, the expanded fan of the turkey-gobbler, the drumming of the partridge, the roar of the lion and the neck of the giraffe are splendid specimens of Nature's essays in the field, while the female costume through all the ages has been designed to attract the attention of man more than to garb the lady!

The Venus of Milo advertises the perfect form of woman and the Farnese Hercules the perfection of masculine development. Applied commercially, advertising falls below the achievements of Nature and Art, but displays a usefulness that raises it to the dignity of a profession. To say what form of advertising is the best advertising is beyond the ken of men. It is safer to hold to the view of the Kentucky Colonel when

asked to name a good whiskey. He said all whiskey was good, but some kinds were better than others. So it is with advertising. We of the newspaper trade are apt to think newspaper advertising better than any other kind. There is some sound reason behind the view. To begin with, the universality of newspaper reading provides the certainty of reaching a large number of possible customers, while the convenience served is so great as to insure profitable response, always assuming that the advertiser has something to sell that people want to buy!

Because newspaper advertising is very conspicuous and ever present it is sometimes intimated that the advertiser controls the columns of the popular press. Nothing could be farther from the truth. Not only does the advertiser not "control" newspapers, but he seldom tries, and usually with the result of a severe rebuke. Advertising

is a by-product of the newspaper, useful in enabling it to sell itself at a much lower cost than if it relied for income upon the reader alone. Its value to the advertiser naturally grows in a ratio with the paper's hold upon the public. This fact, duly impressed, is usually enough to convince the sensible business man that his relationship with the newspapers is decidedly formal and does not extend beyond the counting room, where he is entitled to know what circulation he gets for his money and to a rate as low as the next man. This is a degree of fairness that prevails in good measure in the newspaper trade. Doing business as it does in the open, the rightly managed newspaper has no place for secret negotiations, rebates or special privileges and the paper succeeds best that carries all its rates on its rate cards. It is really and truly a common carrier and ought to operate like a railroad.

It is sold for a uniform price to all comers and should have but one price for its advertising columns.

Vast as the volume of advertising is in American newspapers, the number of advertisers is surprisingly small. This does not apply to the users of classified announcements, the popular "wants," but to "display." A well crowded evening paper in New York City in the centre of 7,500,000 population and innumerable establishments is doing very well if it has 150 separate advertisements in an issue, and a half of these will be the small "ads" of theatres, excursions and restaurants.

The "big" local advertisers can be counted on the fingers of the two hands. The fair sized ones may aggregate a score, the "foreign" and "medical" make up the rest. One of the reform waves of recent years was the warfare on proprietary reme-

dies, with the result of much excluding from newspapers, though many shut down with reluctance under the gunfire of the critic; for whatever may be said of the merits or demerits of the proprietary articles, as an advertiser the medicine man was long the mainstay of the press, when other forms of business were indifferent and utterly unresponsive. Beginning with the London dailies of the revolutionary period the pill and potion man, and the purveyor of improvements for the female face and form, have been staunch users of newspaper space. Worthy or not, they aided in creating an industry and an educator that is worthy, and so must be esteemed in the newspaper offices, whatever may be thought outside!

The department store expenditure in the large centres is commonly figured at from 3½ to 4½ per cent. upon the gross amount of sales. A business of $10,000,000 annually

therefore indulges in an outlay of from $350,000 to $450,000 in reaching the public. The cost of merchandising is usually figured at 25 per cent. So much must the customer pay for advertising, wrapping and packing, rental, delivery and clerk hire.

The work of the advertising solicitor is important in all newspaper offices only in so far as he brings in the first "copy." The paper must do the rest. Experience alone tells the "pulling" value of an advertisement and the buying power of circulation. Much soliciting energy is wasted forcing business from the wrong lines. A solicitor should study his paper with even more care than an advertiser. The good jockey "knows" the qualities of his horse. Too few solicitors have the acquaintance they ought to have with the powers of their medium. Acquaintance and personal charm have combined often to wheedle business

from an advertiser, where knowledge and discrimination should have been employed. It is pretty nearly possible to so apportion "copy" as to make it pay in all newspapers. One grade of readers can be relied upon to respond to the advertising of expensive wares, another to the medium and another to the cheap. Different "copy" means that every sail can be made to draw.

It is rather odd, but few advertisers are willing initiators of the use of printer's ink. With the example of sundry, singular successes before them they begrudge the outlay for publicity and regard the exceptional space user as merely abnormally fortunate. So most business men are repellent or on the defensive, which makes the solicitor's job a rather difficult one. But when he does succeed in picking up a line, it becomes an attractive and profitable occupation.

One very able solicitor, arguing long and

eloquently with an obdurate business man, was startled by a gentle snore. His auditor had actually gone to sleep under the spell of the oration. The solicitor, a powerful man, struck the sleeper a mighty slap on the thigh. He awoke with a profane yell:

"What the —— do you mean by hitting me?"

"What do you mean," was the cool reply, "by going to sleep when I am giving you the most valuable information you ever had a chance to hear!"

He got the business.

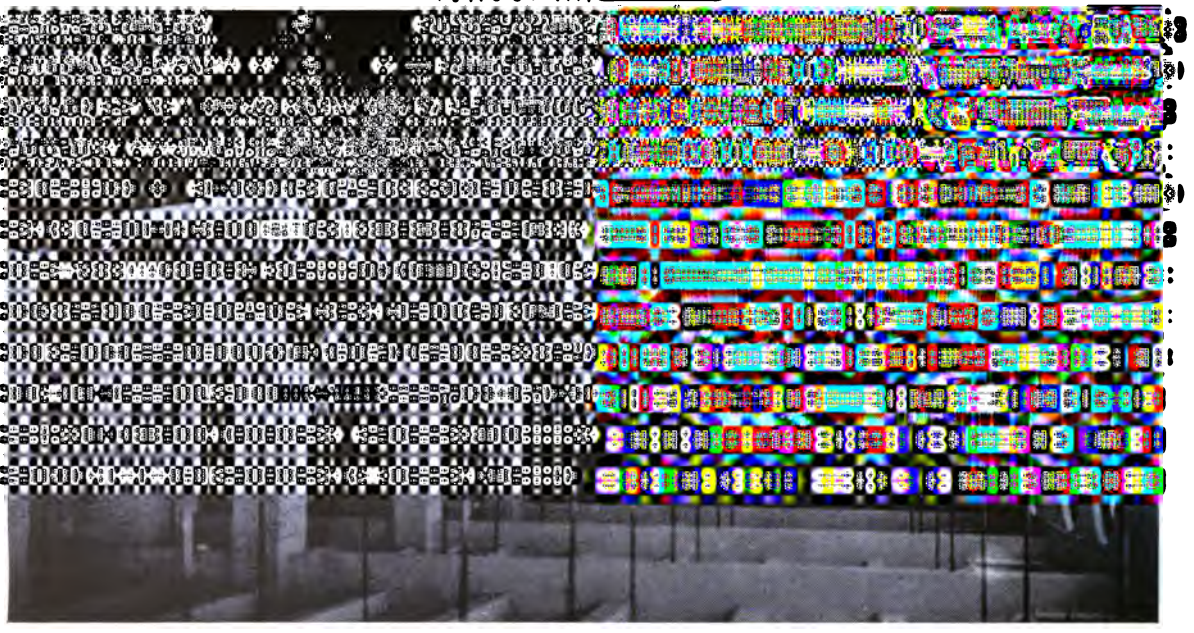
In another case the widow of a clergyman sought and obtained a place as solicitor for religious announcements on a great New York newspaper, established as a religious daily, but by some considered to have wandered at times from the path! She was warned that it would be a hard undertaking, but full of zeal and faith in her large ac-

quaintance among her late husband's clerical friends, she went blithely to the task. In three days she was back. Her eyes showed traces of tears.

"I have seen fifteen of my husband's best friends" she said. "They all were so sorry for me. They knew I needed the salary, and if only I had come to them from some nice paper they would be only too happy to help me, but from this one —— and so, I've got to give it up."

"Nonsense," replied the business manager who heard the tale of woe. "Go back and ask them 'Do you come to bring the righteous or sinners to repentance?' Because you can tell them if it's sinners they are after, we probably have the largest crop in town!"

She was plucky and went back with the message. The paper is supreme to-day in religious announcements.



A shrewd solicitor of summer-resort advertising attended, with the men from rival papers, a Board of Trade meeting at Asbury Park. Each man was asked to state the circulation claimed by his paper. This youth was called early. He gave his paper's figure as 500,000. His chief rival came last. His "circulation" was 700,000. Before the meeting adjourned the representative of "500,000" asked for a chance to say another word.

"If I had been asked last," he said, "My circulation would have been 700,000."

He got the business!

Another solicitor started out to develop a line of classified "ads" for family pets under "Dogs, Birds, etc." One German dealer in these specialties resisted all blandishments. He stuck to a rival paper as sufficient for his needs. It happened that death notices were a great feature in the paper he pre-

ferred and a very light one in that one represented by the solicitor. It was in the pneumonia season and nearly a page of the sad announcements were present in the one and but half a column in the other.

"Don't you want to stay in business?" asked the agent.

"Sure; vy not?"

The solicitor opened up the two papers at the death roll.

"Well, you can't if you stick to the——. The —— readers are all dying. Ours are all alive. Better get on board!"

He did!

All solicitors are not so lucky in being "pat." One very able New York advertising man whose affluence afforded him a country seat used many of its by-products as agreeable means of introducing "business." With his eye on the taste of a large advertiser of proprietary medicine, he sent the

gentleman a collie pup. The pup bit off the card on his collar and, as the event showed, arrived anonymously at his destination—on the outskirts of Philadelphia. After several weeks' waiting for some word the solicitor journeyed to the Quaker City and found his man. He was rather distant. No headway being made on the desired contract, he ventured to inquire about the pup.

The advertiser broke out in sudden fury:

"So you're the idiot who sent us that blanked, blanked pup, are you! I've been wanting to kill you and the dog ever since he came. So you're the fellow who sicked that nuisance on me. Why, he's eaten up all the rugs and shoes in the house. Come and get him and do it —— quick!"

It is proper to say that the pup developed into a model dog and cordiality and contracts followed in due season.

A good advertising solicitor can make

from $5000 to $15,000 a year on a sizable paper if he is diligent and productive. His advertisers become his own, by newspaper custom. His hours are such as he cares to make them and work alone "drives" a man of standing.

The "adsmith" is a modern adjunct to the newspaper. He is the person who prepares "copy" for the advertiser. Few newspapers have had success in maintaining a "copy" department, but the "adsmith" has developed a field for himself. By study of type, goods, the field and expression, he has become much sought for as an expert in publicity. Parallel with this very useful person has come another—of no value to the newspaper, and for a long time one who did much to discredit it—the press agent, first a product of the theatre and developing until he reached the lofty pinnacles occupied by the Standard Oil Company and the New York,

New Haven and Hartford Railroad. Beginning merely as a person to provide reporters with such information as his employer cared to give out, he expanded himself into a factor in publicity promotion in the securing of vast amounts of space free of charge by gilding his statements with interest, so that they were eagerly welcomed in many, if not all, editorial rooms. At last the counting rooms became vaguely conscious that the papers were being used and abused by these ingenious gentlemen. Indeed, they earned much discredit for the press, being responsible for a severe share of distrust, almost proving the Populistic charge of corporation control. Steps taken by the American Newspaper Publishers' Association found more than 1000 of these busy gentlemen diligently at work. They have been well broken up by concentrated action on the part of the A. N. P. A., but not before they had done

much harm in affecting the status of newspaper honesty as well as curtailing legitimate advertising on the part of their employers.

ILLUSTRATING

THE newspaper office since 1884 has become a more than complex affair, due to improvements in mechanics and enlargement of its scope by the addition of illustrations and the production of supplements in color, halftone and gravure. While once in a very great while a daily newspaper would use a "cut" or a war-map in its news columns, the costly and slow process of wood-engraving furnished the sole medium for illustration and was out of reach by reason of time and expense. In the seventies the coming of the "chalk-plate" process caused the establishment of a daily devoted mainly to pictures, the New York *Graphic,* a costly venture for its promoters. It existed for some years, but

without striking any popular chord. The pictures, by reason of the process employed, were coarse sketches, that really told a very poor story of events.

Meantime photo-engraving developed. By pen-and-inking a silver print the work of the camera could be reproduced with tolerable accuracy. Still the daily made little use of the invention. In 1884, the New York *World* began the first regular effort to illustrate a newspaper, V. Gribayedoff being the pioneer artist and Walt McDougall the earliest cartoonist. Their efforts grew in volume and other talent developed. When the New York *Recorder* was established it provided itself with a good art staff whose work was made much of in silver print, though the dynamiting of Russell Sage in 1892 was the first event to be what could be called fully illustrated. The head of Norcross, the dynamiter, had been blown

from his body and was taken to police headquarters, where John S. Pughe, a slender boy on the *Recorder* staff, who became *Puck's* chief cartoonist, made a startling drawing of it by candle light, the most striking bit of work up to that time done by a newspaper artist. That the night editor saw fit to print it on the second page, did not detract from the achievement. From that time progress was rapid, but copious illustrating did not develop until 1894, when the *World* established the first "Sunday magazine supplement" with pages free from advertisements which gave a chance for conspicuous pictorial efforts and opened a market for art work profitable to the artist and important to the papers. The daily cartoon showed itself to first and best advantage in the *Evening Telegram,* where the late Charles G. Bush, head of his profession, shone until transplanted to the *Herald* and later to the

World, in 1898. From that year till now few papers of importance have been without their cartoonist—a powerful and invaluable adjunct to the editorial page. It will be remembered that Thomas Nast was the father of the American cartoon as a regular feature and that Tweed offered him $100,000 to quit. "Stop the d——d pictures," the boss was credited with remarking, "and I don't care for the rest." It is true that to Nast's pitiless pencil he owed his overthrow, and in the cartoon, the newspaper of to-day finds one of its keenest and most effective weapons.

The *Recorder* had an admirable cartoonist, Dan McCarthy, who forsook the throttle of a New York Central locomotive to become a leader in his line. Before taking up cartooning McCarthy did general illustrating for the *Herald* and in time was sent to Paris to ornament the European edition. His return to New York and his development as a car-

toonist occurred this wise, according to tradition. He received an order to go forthwith to Trouville and went, expecting instructions to follow. None came. He busied himself with making a budget of local sketches and sent them to the office. In return he received a sharp rebuke for doing something he had not been told to do. So he took to drink and on the day when the Bennett coach rolled up to the inn—the event which he had been sent to depict—he eyed the load of Russian Grand Dukes malevolently and asked the whip, who was no less a person than his chief, "what he paid those Kings for riding around with him."

An early passage home followed, where the key to the street was handed him. From the *Recorder* Mr. McCarthy went to the *World*. His best cartoon was the knot tied in the British lion's tail during the agitation following Mr. Cleveland's Venezuelan

message. It was printed January 9, 1896.

To-day the cartoonist earns a better salary than most bank presidents and ranks with the best of the editors.

As white paper improved in texture it became possible to print with reasonable clearness from half-tone plates. At first these were inserted in the stereotype plate, but as this was impossible where many duplications were required, it was not long before the photo-etchers could produce a plate that stood stereotyping and now the use of "cuts" is common in all kinds of papers. They have had the effect of killing the descriptive writer, once the pride of the city staff, and of curtailing much wordiness. The tendency of the day is for rather less illustrating in the daily issue and more on Sunday.

The use of color was an idea that had the germ in the *World* office, and taken from

there, where it had never got beyond experiment, to that of the *Recorder*, where George W. Turner succeeded each Sunday in printing a red star in the advertisement of R. H. Macy & Co., by the device of an auxiliary cylinder which " struck in " the color spot on a blank left in the black plate. Later, in 1893, the *World* was the first paper to employ color in embellishing illustrations and to put in a multi-color press. This machine is simply the rotary press with as many cylinders as may be required, each of which transfers its part of the color scheme to the passing web. Half-tone magazine presses that do excellent work rapidly are in use, and lately machine photogravure, introduced in America by Charles W. Saalburg, has made considerable headway as an addition to the Sunday illustrating.

The " comic supplement " elsewhere described has led to a wide use of " comics " in

morning and evening newspapers. The *Evening World* introduced them to New York in 1897, through Thomas E. Powers, and followed him with the unique work of Maurice Ketten, a talented importation from France, with a wide hold on the American reader. "Mutt and Jeff," a horse-play comic, originated in the San Francisco *Chronicle* and in due time reached New York, at last syndicating " Bud " Fisher's work to a large audience, reaching every town of importance in the land. " Let George do it " is a phrase engrafted in the language by George McManus in the *Evening World.* Through the syndicating process it has been possible to build up large rewards for the man with a good " comic " idea, a select few running their incomes up as high as $40,000 to $50,000 per year. The ordinary newspaper artist of capacity is certain of pay running from $2500 to $7500 per year.

The art department is a very costly adjunct to a large office. The wages of the photo-engravers will run up to $75,000 a year, and of the artists and photographers to as much more. The newspaper photographer preceded his brother of the movies in hunting subjects of interest, often taking much risk in his pursuit of game. The camera is as important to the production of a modern newspaper as the reporter, and a member of the snapshot squad is required to have as much enterprise and perspicacity as his brother, the news-gatherer. He must know all the turns of his trade, be certain of his subject and the most striking view to be had; able to develop his films in a hurry. It is often but a scant hour from the snapshot to the form.

The camera man has to exercise diplomacy very often, and in the beginning of his exertions met with many rebuffs, coupled with

occasional assaults from people who felt that privacy was unduly invaded, but he won his way and the prejudice has gone to join others that formerly hampered news gathering.

CIRCULATION

COMMENTING on the slow death of a once great newspaper, which was kept alive by an apparently invincible advertising patronage, Joseph Pulitzer remarked that the first thing a newspaper got was circulation, the last thing advertising.

In the operation of this rule he saw the coming doom of the property. Its circulation had succumbed to competition by a contemptuous failure to consider its rivals, due to the strength of the advertising columns, the management forgetting that the reader fed the advertiser and that in due season his absence would make itself known. Therefore in a live newspaper establishment circu-

lation will always have first consideration. Mr. Pulitzer watched his circulation figures as closely as the prudent sea captain scans his barometer and was no less anxious to know why circulation went up than why it went down. This no one could ever tell him. The possessor of such certain knowledge could acquire wealth beyond even modern dreams of avarice.

There is one rule that has more certainty in it than any other and it is a paraphrase of General Nathan Bedford Forrest's formula for military success: "Git thar fustest with the mostest men."

"Get there first with the most news" comes nearer insuring a lead than any other idea that ever stimulated the circulation of a newspaper. It does not cover it all, but in pursuance of such a policy the energizing of every item in a newspaper's make-up is pretty sure to follow, and with it success.

The circulation department is a growth of the last thirty years. For the century of daily newspaper making that preceded 1885, the paper found its way to the reader largely by chance. People who wanted to sell newspapers came to the offices at an early hour in the morning, bought the sheets they desired and in turn delivered them to subscribers or sold them upon the streets. The New York newsboy of the " Ragged Dick " period, and of the days of the newsboys' lodging house in New York, was a vagabond kept in vagabondage by the precarious nature of his occupation. Waifs and strays picked up a few pennies by waylaying the passers-by early and late and woefully exhibiting the armful of papers on which they were " stuck." In the smaller cities the carrier made his meagre living by rising every morning at 3:30 and going his rounds by dark, looking forward to the first day of the New Year as the one

that would bring him temporary affluence through the sale of " the carrier's address " to his patrons.

This was usually a pretty bad poem set within a rude border and drearily reciting the troubles of the vendor. Sometimes a kindly editor or budding genius penned the rhymes with real merit. But the idea of pushing the paper was usually beneath the dignity of the ownership. Even such a great seller of news as James Gordon Bennett, the elder, made the reader hunt for his paper.

In the evening field the carrier also controlled the distribution, such as it was, with a moderate street sale " down town."

In considering the vast distribution of the modern evening newspaper it seems incredible that this is a growth of less than thirty years, and difficult to believe that evening editions prospered in New York, Philadelphia, and Boston with circulations of from four to ten thousand as late as 1880.

THE NEWSPAPER TRADE

The first person to take the newspaper to the reader with system and dispatch was Victor F. Lawson, of the Chicago *Daily News,* who established delivery points and routes throughout the city with a thoroughness that led to an impregnable hold upon the newspaper readers of that city. There are two classes of papers—both successful—one a creation of steady routine and a regular pressure for sale; the other dealing in ideas and making the most of events. Both succeed, but the first is the easiest to produce and the most expensive to handle, for all depends upon close and systematic delivery. The reader does not seek the paper; the paper lets no possible reader escape. The Chicago *News,* the Philadelphia *Bulletin,* and the Kansas City *Star* are conspicuous examples of this type. The newspaper of ideas and expression depends more upon the passing throng and on aroused public inter-

est. It is much more subject to fluctuations of sale than the routine type and requires far greater energy and outlay in its editorial production.

The cost of city delivery is very great, fully one-half of the return from the retailer going into the charge for delivering his supplies. In the majority of cases a large loss over the return is shown in white paper, which must be met by advertising revenue—in a number of instances subtracting 20 or more cents per line from this source to overcome the aggregate expense, leaving the excess on the net rate to provide the hard-earned profits.

Newspaper distribution in America is well organized only in spots. The perfection of system may be found in France where the Paris newspapers enjoy a nationwide circulation, due to the efficiency of their agents in the cities and towns of the provinces. Paris

is a centre in a small country, no part of which is well out of reach of a reasonable time for delivery. This, coupled with the fact that the Paris paper is really more of a publication than a news carrier, which extends the life of its contents, accounts for the great circulations of *Le Matin, Le Petit Parisien, Le Journal* and *Le Petit Journal.* A Paris morning newspaper of large circulation starts its presses late in the afternoon and runs continuously on various editions until 4:00 A.M.

In France, too, another factor is found, lacking in America, and that is plenty of reliable circulators willing to work for the small profit from the sale of the newspapers. A few extra francs a week will engage good service by a capable man who regards the addition to his income as a valuable asset. He can be relied upon to do his work properly. In America for the most part the

paper is at the mercy of boys who may or may not come to time; who dread the cold or wet day, or dislike early rising, and are poor collectors of money due them, and in turn fail their employers.

The rural free delivery has done much for newspaper distribution in the West, but is of little service in the East. The post-office regards second-class matter as an unprofitable burden and does not permit the carrier to deliver newspapers from addressed copies, but insists that each shall be separately wrapped and directed, thus greatly increasing the work of sorting for the rural routes. Papers can be sent in bulk to a post-office with the name of the subscriber stamped on each copy, but if meant to go out by carrier in the country, must be " singles."

Thus cost is increased and convenience vexed on a theory that if a carrier were allowed to receive papers in bulk, delivering

and collecting, he might become attached to the newspaper offering the best rewards, and so operate unfairly against others.

No such difficulty exists in Germany where the post-office takes over to an extent the functions of a newsdealer, orders publications direct from the publisher, pays the charges and collects from the subscriber. This has the disadvantage of government control of circulation that might in season be applied to the crushing of an offensive sheet.

The French system of direct dealing with an agent of the publisher's own choosing is therefore the nearest to safety and good service. Of late years, with their keenness for comprehending its earning power, the Hebrew immigrants have seized the news trade with its percentage of from 25 to 40 per cent. of profit and have stabilized it to a degree, making possible the abolition of the waste of "returns" from unsold papers and giving

an attention to business such as the shifting, uncertain boy could never be made to apply.

The subscriber, once the mainstay of the newspaper, is now the least of its supporters. The papers with the largest circulations usually have the smallest subscription lists. The New York morning newspaper with the greatest output has less than 10,000 names on its mail galleys. Dailies making a specialty of financial, business or shipping news rule larger in direct relationship, but the convenience of the delivery by dealer, and the doing away with the need of advance payments, has cut out the "old subscriber," who felt that he had almost a proprietary interest in his paper and at times asserted this belief most disagreeably, as for instance the one who wrote Horace Greeley, fiercely demanding that he "stop" the *Tribune* instantly. This Mr. Greeley meekly declined to do. No paper ever felt the wrath of the

subscriber so heavily as did the founder of the *Tribune*. When he went bail for Jefferson Davis his weekly list was decimated and his daily received a curtailment from which it never rallied in his time. The indignant subscribers refused to take the paper from the post-office, and, following the custom at the period, when the postage was collected from the addressee, the P. O. sent back the unclaimed copies by the cart load.

Catering to the subscriber has therefore ceased to be a newspaper weakness. The old-fashioned publisher who lived on his mail list was in perpetual terror and often unduly influenced by the complaints of the man who sent in his remittance yearly. Now the relations are impersonal and the paper's success depends upon its command of interest, instead of opinion.

A very famous newspaper in an eastern city changed hands after a long stay as the

dwindling support of an estate. From first place it had slipped to sixth in circulation. It had long followed the trend of the subscriber and repelled new ideas. The purchaser took a census of his 14,000 readers and found their average age was 64 years! Some radical steps reduced the average age to 34 years and multiplied the number by five!

Before the day of the modern circulation manager, no daily newspaper resorted to advertising itself, except by the annual prospectus put out through the country weeklies in return for an "exchange" at the New Year. Then, in 1891, a newspaper circulation was made almost over night by spectacular advertising. The New York *Recorder,* started in February of that year, acquired an excellent following through the fact that James B. Duke, with the thrill of success upon him as a tobacco merchant, seized the platforms of the elevated roads, to

carry great posters announcing the new arrival in city journalism. That the paper failed later was due not to its advertising basis, but to editorial weaknesses, following loss of interest in the property by its owners.

The circulation manager who would push his paper to success will find powerful advertising an efficient aid. Lord Northcliffe once told me that he had successfully launched six weeklies in London on varied versions of "East Lynne," using dramatic posters to herald the coming of each sheet!

The early weekly "story" papers, now eclipsed by the popular monthlies, were "lifted" by advertising. Robert Bonner, of the New York *Ledger,* taught the trick. His advertisements were often a page in size and mainly reiterations of a single sentence or two. His favorite device was to buy a page in the New York *Herald,* letting the cost be known, with the result of a never-

failing rise. But of course he always had something to sell!

Patrick and Stephen Farrelly, the makers of the American News Company, were boys in the circulation department of the *Ledger*. Its office was at the corner of Spruce and William streets, New York. When Henry Ward Beecher's novel "Norwood" appeared in the *Ledger*, after the sensational announcements described, a line of New Yorkers reaching from Broadway and Ann Streets, and winding through the intermediary blocks would form on publication mornings, eager to secure the first copies containing the rather mediocre tale!

Mr. Artemus Ward once burlesqued *Ledger* advertising in this fashion:

> It is the all-firedest paper ever printed.
> It is the all-firedest paper ever printed.
> It is the all-firedest paper ever printed.
> It is the all-firedest paper ever printed.

It's the cussedest best paper in the world.
It's the cussedest best paper in the world.
It's the cussedest best paper in the world.
It's the cussedest best paper in the world.

It's a moral paper.
It's a moral paper.
It's a moral paper.
It's a moral paper.

Sold at all the corner groceries.
Sold at all the corner groceries.
Sold at all the corner groceries.
Sold at all the corner groceries.

All of which went to the *Ledger's* advantage!

Some delusions in circulation departments cost the owners dear. One of these is that the dealers sell the paper, whereas the public buy. Much money has been wasted in subsidies, free stands and unsalable copies that might have gone profitably into better matter and swifter deliveries. The excuse for this hideous waste of "returns," meaning the taking back of papers for which there is no

demand, is "representation"—a belief that the advertiser will feel that the particular paper is not "circulated" because it is not visible on news-stands long after the selling period has passed. If the advertiser is really thinking very deeply on the subject it must occur to him that a pile of unsold papers indicates considerable lack of interest in their contents!

With a daily consumption of news print aggregating 5000 tons an average return of ten per cent. means 500 tons per day of waste, or to put it more potently the needless sacrifice of the spruce trees on fifty acres of land! Financially it figures $20,000 a day in money loss to the press!

The successful papers in New York and a few other cities are nonreturnable, but the evil exists almost universally and is one of the greatest pilferers of newspaper earnings.

The average editor is apt to think that if

his paper is not " represented " in this fashion its circulation is being neglected. The real reason for unsold heaps is a poor paper. The managing editor of a great New York daily, that had successfully cut off returns, complained to the manager that he was unable to get the morning edition at Fifty-ninth Street and Eighth Avenue.

" What time was it? " he was asked.

" About eleven o'clock! "

" Well," was the reply, " if I ever hear that you can buy this paper at that hour we'll get a new managing editor! "

Which epitomizes the point!

THE COUNTRY PAPER

America is the fertile home of the rural press. Nowhere in the world can be found so many communities provided with one or more " local " newspapers, devoted to telling the neighbors what is going on about and among themselves. There are about 20,000

rural weeklies in the United States conducted with varying degrees of enterprise and profit, but all of immeasurable benefit in the way of disseminating intelligence and keeping their public informed.

It is a field that should keep at least 100,000 persons well and comfortably employed and afford an annual opening for new talent of respectable proportions. The editor and owner is usually one of the workmen, more or less desultorily employed, often a printer who has added a paper to the products of his shop and content if he can glean "journeyman's" wages out of the enterprise. Occasionally he is a politician who has felt the call, or a clergyman who has failed to preach himself into a prosperous pulpit, or a lawyer who has not met expectations at the bar. Too often in the past he has been a man who failed at other things and turned to "editing" as a last resort. This has pro-

duced a large mortality in the country press, much of it undeserved, if the publisher could have had a little training in business or editorial lines, instead of drifting into the business. But as drifting is the American way it has to be put up with. It seems, though, that a more correct sense of destination is arising through the growing prosperity of the country and a greater appreciation of the value of the rural press.

Life in the office of the small weekly means a chance to do almost everything that can be done in making a newspaper. If it is done well and with diligence, profit must ensue, a profit quite comparable with the returns paid the lawyer, doctor or other professional man of the country town.

There is no better property to own nor a more pleasant life to lead than that which should go with editing a country newspaper. It is a common jest to speak of the "poor"

editor. Editors sometimes lend themselves to the idea. No editor in any good American town of two thousand inhabitants ought to be poor, going by local standards, if he will follow these lines and guide his course accordingly:

1. Run his paper entirely as a newspaper. Do not meddle in politics of any sort. Do not try to improve the community any faster than it wants to be improved and do not borrow money of your advertisers or any so-called "leading citizens." Get it of the bank, which is nonpartisan and only wants interest in return for the money.

2. Have no editorials unless they be little elaborations of facts. The tendency to blow the bugle is almost irresistible if the horn is handy.

3. Get a good correspondent in every town, big or little, in your territory and print what he writes so long as he does not lie

or insult anybody. Do not edit his English, even if a little twisted; it hurts his feelings and makes his meaning obscure to his neighbors. This is one of the secrets of keeping country correspondents and getting good out of them. They are invaluable.

4. Don't do your work or your advertising for nothing. Remember that as a rule you have a monopoly of the field. When the agent sends ten dollars in cash for fifty dollars' worth of advertising, and the publisher prints it because he does not know when he will see ten dollars again, he makes a great mistake. Nobody can make money by doing fifty dollars' worth of business for ten dollars, and in accepting the ten the publisher establishes a rate that he will never be able to increase on the foreign list because in making quotations against rivals the favored agent is always able to hold the field.

5. The small community is a sensitive

community. The editorial lash cuts it more deeply than any blow that can be dealt. Lay low and print the news. This does not mean that a man need be a coward or a sneak because he runs a country paper. It means that the community does not require his advice or his guidance and that when he tries to sell them something they do not want he makes a mistake. They do want the news and they will always pay for it.

6. The country "items" are often laughed at, but no greater error could be made than to belittle their importance. They are the life of the paper, and however trivial, often give the most pleasure to that very valuable "single seal" list of subscribers who pay in advance and who, scattered all over the world, want all the news from "home."

7. There is "interest" in almost everything that happens, could you but find it, as

you must to be a successful maker of newspapers. Above all, be particular to print the things about which your constituency is already informed by personal contact. Nothing is so interesting as to read about an event we have seen wholly or in part. The reader likes to compare the printed report with his own recollection. He wants to know if the reporter saw the dog bite the boy.

The simple art of house painting furnishes many items that are laughed at, but often they please the subscriber and interest the neighborhood. Births, deaths and marriages should be carefully collected and scandals avoided in a country paper. Little headlines help. Most country editors pay too little attention to attractive make-up. Careful job printing, careful setting of advertisements, promptness in getting out work, are prime requisites for success.

8. Be careful of your collections. When people get so they call you by your first name it is hard to collect from them. Don't let bills run. All pay out and no pay in leads to borrowing, and borrowing leads to ruin.

9. In keeping books charge up a fair sum for the value of your own services. Don't assume that your share of the labor is "thrown in" just because you happen to own the plant. Charge up the rent to the business even if you own the building. Unreckoned overhead has ruined many a printer or kept him poor. In this way you can establish the true cost of operating and maintain proper prices for job work and advertising. Keep track of the earning power of all the items that enter into the working of the shop. Don't run presses "to pay the help." Run them to pay the boss.

10. Don't take a back seat in business

affairs. The newspaper is the life-centre of the town—its throbbing heart. The successful newspaper breeds a successful town. It should not place itself in the position of begging support. The town needs the newspaper more than the newspaper needs the town. The vitality of modern life does not give time for word of mouth to circulate. The newspaper is the spokesman, the stimulator, the unifier, the only friend of the community at large.

The small city daily has become in most instances an extremely profitable enterprise. There has been in the first sixteen years of the century a great advance in the appearance and contents of the minor town dailies, far more, if the truth be told, than in their metropolitan competitors. Indeed, so strong a barrier have the "country" dailies formed that the dream of a "national" daily can only be a dream! The country editor now

leaves little to be awaited for beyond opinion from his metropolitan brothers. Cities of 20,000 or even less produce one or two papers of undeniable quality. In Ohio, the Associated Dailies represent a membership of 120, all prosperous and potential in their cities, earning from $10,000 to $35,000 a year each for their owners in many instances, and affording great benefits to their towns. The country daily is the best defender the local merchant has from the city and mail order competitor, if he will but use it as he should.

Coöperation is at the bottom of the success of the modern small city daily. It enjoys a membership in the great Associated Press, or can subscribe to the commercially managed United, or International, Press services. These three give the publisher the best of everything, in crisp, and usually well-digested form, ready for the compositor. Numerous syndicates, either independent, or

newspapers selling their by-products, afford "features" of interest and a competent supply of pictures. The editor does not have to be behind the age in anything. This leaves him free to garner and winnow local news where he is beyond the competition of the metropolis. By the same process of localization the large paper becomes more and more local and has a general appeal only so far as events in a big centre have an interest greater than a similar occurrence in Poughkeepsie. There are limits to the size at which a paper of large circulation can be published and these lead it to discard everything but the essentials if it is to be successfully produced. This makes it impossible, even if early delivery were feasible, which is limited by time and distance, to "cover" local events in competition with the home paper.

We are becoming more and more "local"

in everything in America, even though we travel more and know more. The "home" town is the place we think about and "home" affairs engross far beyond those of the state or the nation, as was once the case. There has been a sharp reverse in this respect from the days when Mr. Bennett thought it would be a great card to break the monopoly enjoyed by three Washington papers for printing the debates of Congress and offered to do it without a subsidy, in which purpose, fortunately for the *Herald,* he was defeated, and so had to keep on printing things that would interest New Yorkers. It is difficult to get any inkling of what individual Congressmen are now doing through the city press and the Metropolitan papers pay little or no attention to the doings at the State Capitals—unless scandal breeds.

The country daily has, therefore, a free and valuable opening for making up this re-

mission. It can look out for its district in the halls of legislation for all local values and still supply its readers with the news of the world at large.

Circulations of from 5000 to 20,000 are the rule. As the cost of production has grown with size, it has killed the old four-page, cheaply made newspaper, and so reduced the number of publications in many towns, to the general advantage. These were usually papers of opinion. They have been succeeded by papers of purpose. Towns of 25,000 to 40,000 population, with one morning and one evening newspaper, are well supplied and not overloaded. The tax on the advertiser and reader is reasonable and the profits to the publisher sure.

14 DAY USE
RETURN TO DESK FROM WHICH BORROWED

LOAN DEPT.

This book is due on the last date stamped below, or
on the date to which renewed.
Renewed books are subject to immediate recall.

21Jul'64DW
REC'D LD

JUL 10 '64-4 PM

NOV 11 1965 6

REC'D

NOV 11 '65-5 PM

LOAN DEPT.
REC. CIR. JUN 30 '77

MAY 17 1989
AUTO. DISC.

MAY 22 1989

MAY 23 1999

LD 21A–60m-4,'64
(E4555s10)476B

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